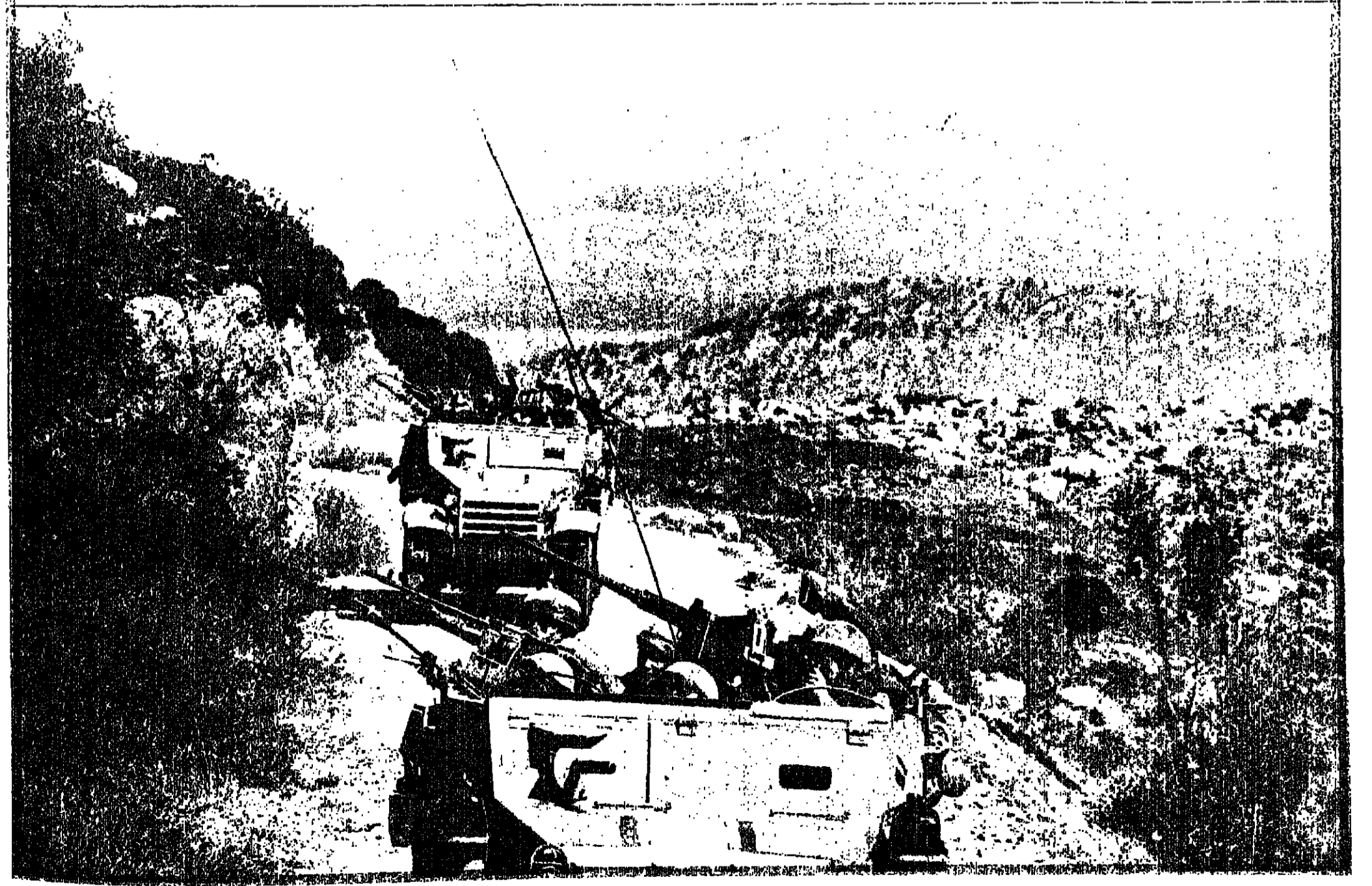


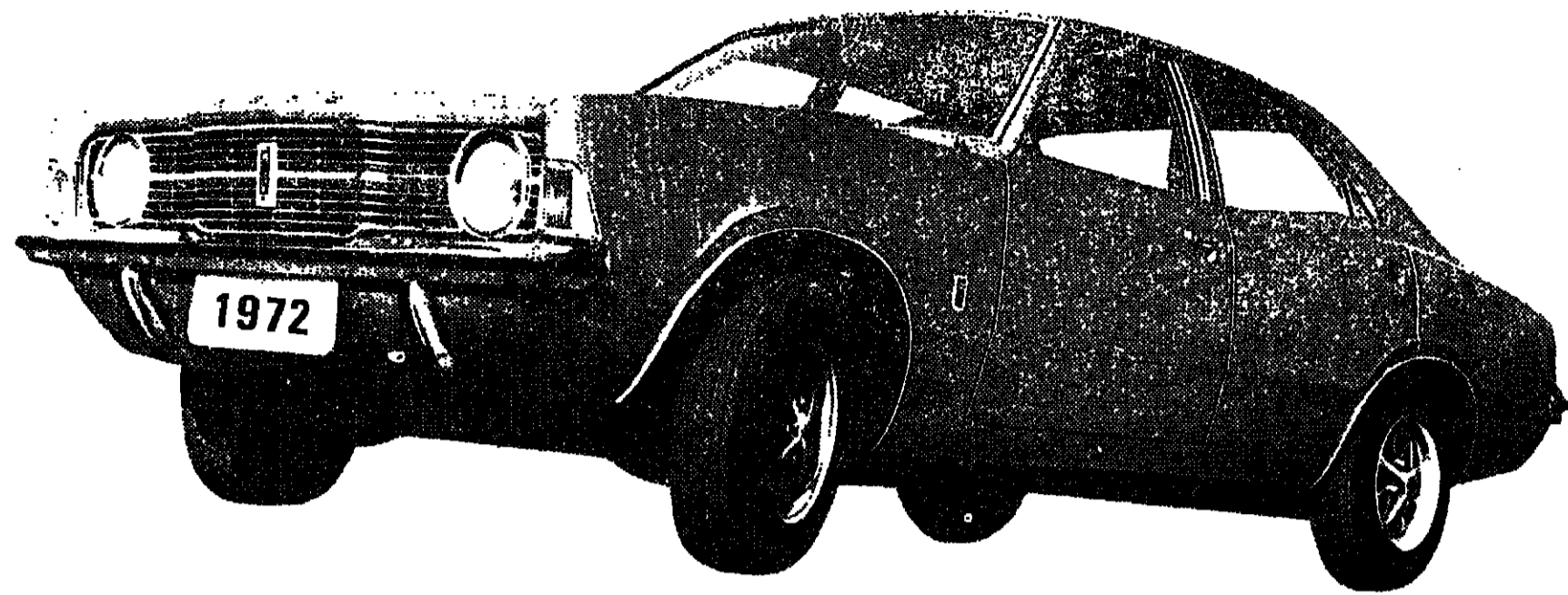
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Israel Air Force Skyhawk dives low to fire rockets at terrorist concentration near Kafir Hamam in last week-end's action in Lebanon, above. Below, Israel army patrol returns fire of terrorists on road between Kafir Hamam and Rashiyah al-Fuhar. Photographer Mecha Bar-Am, who was with the Israeli forces thrusting into Fatahland, was slightly wounded while taking pictures of one encounter. (See "Four Days in Fatahland," Page Three.)



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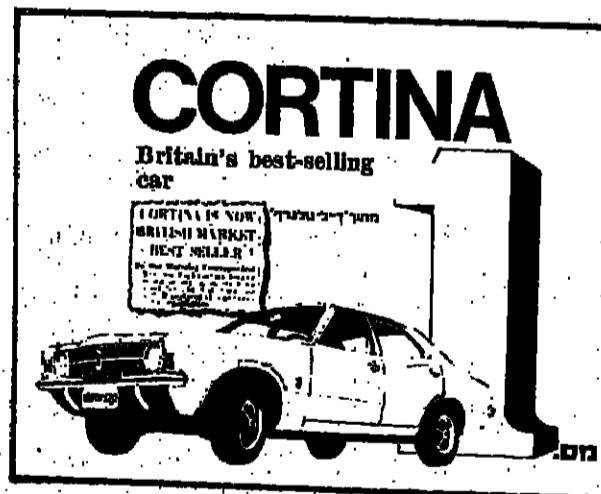
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THE JERUSALEM POST MAGAZINE

FRIDAY, MARCH 3, 1972

MERON BENVENISTI, the man whom Jerusalem Mayor Teddy Kollek had entrusted with the crucial responsibilities for East Jerusalem affairs and urban planning, was at the centre of several controversies during his four-and-a-half years at the Mayor's side. These have generally revolved around the question of policy towards the Arab residents of the city. The latest one — concerning a deputy mayorship — proved to be the final crisis. When it was decided that Benvenisti could have the powers but not the position of deputy mayor, he resigned, although he is staying on as an Alignment member of the Jerusalem Municipal Council. Post reporter ABRAHAM RABINOVICH talked this week with Benvenisti just before he left City Hall and with several who know him well, including Mayor Kollek.



Benvenisti: Kollek's right hand man steps down

HE moved into the centre of things as the barriers came tumbling down in Jerusalem following the Six Day War, a big, brawny man of 34 to whom Teddy Kollek handed the job of running East Jerusalem. Meron Benvenisti was not an "Arabist" — he had forgotten almost all the Arabic he had learned in school and did not claim any insight into the Arab mentality. Mayor Kollek picked him because he knew him from his work in the Tourism Department of the Prime Minister's Office as "an innovator," a man capable of seeking fresh solutions. In collaboration with Kollek, his work was to bring a measure of peace to the united city in the next four and a half years that few could have predicted. It also brought considerable international support for a united Jerusalem under Israeli rule.

Last week, at the peak of his influence, Benvenisti resigned, the victim of party — and coalition — politics. (According to some he was a victim of his own impetuous personality.)

No regrets

"I've no regrets at all," he said early this week, a few hours before giving up his desk at City Hall. "It was a period full of emotion and crises. What has been done, no one can erase." He was unwilling to discuss his resignation but talked freely about the past years.

What was his policy when he began his job back in June, 1967? "It began with no policy. I had no idea, no understanding, no preparation for such a job. My interest in Arabs ended in 1291 (the date of the Arab conquest of Acre and the end of the Crusades). Benvenisti, a student of medieval history, last year published a well-received book on the Crusades. I was a child of my generation. Even though I grew up in a mixed city (Jerusalem), we learned hardly anything about Arab culture or history except as it touched Jewish history. It wasn't just me, of course. I remember just after the war hearing someone in the Military Government say this is a very complex city and we don't know anything about it. Some-

one else answered 'We'll get by with common sense.'

At the beginning there was no need for a policy, and common sense sufficed. "What had to be done was obvious — bury the dead, repair war damage, find housing for the homeless, lay water pipes."

It was not long before the pragmatic aspect of the job began to be overtaken by deeper political considerations. "We had to ask: 'Who are the Arabs — occupied subjects or equal citizens?' And if equal, then as individuals or as an ethnic group?"

It took a seemingly trivial question — how Jerusalem should be written in Arabic on Municipal letterheads — to make Benvenisti aware that his work required a basic political direction. In Israel, the official Arabic name for Jerusalem is *Ursalem*, a word coined by former Premier Moshe Sharett in the 1950's. The

Arabic world, however, calls Jerusalem *Al-Kuds* (The Holy). "I consulted with somebody I forgot who, and we decided to use *Salahiyya Al-Kuds* (Jerusalem Municipality)." This drew an outcry from Gahal on nationalist grounds. "The question was whether the Arabs would be allowed to call their native town by the name they had always called it. I began to realize what was at issue." (In the end, a compromise solution was arrived whereby the letterheads read *Ursalem-Al-Kuds*. Arabs, Benvenisti notes, interpret *Ursalem* to mean West Jerusalem and *Al-Kuds* to mean East Jerusalem.)

Level of services

A more concrete problem that arose almost immediately was the level of services to be provided to East Jerusalem. "Some said give them the same services as the Arab Municipality gave (very little). We said, 'No,

the same services should be given to all parts of the city. We argued with the Ministries of Interior and Finance and in the end got the money."

Kollek and Benvenisti pressed the government to give the Arabs time to adjust gradually to new regulations and taxes. This brought charges from right-wing elements that they were "pro-Arab."

These accusations were magnified in an emotional controversy regarding the decision by Benvenisti and Kollek to permit the city's Arabs to put up memorial stones for Jordanian soldiers and civilians killed in the city during the war. This was more than many Israelis would swallow and the outcry was furious. Benvenisti today criticizes himself for pushing the issue at the time, so soon after the war. "I think it was premature. But it served its purpose. This and other debates established beyond any shadow of a doubt among 80-90 per cent of the population that the Arabs are equal citizens and have legitimate rights which can't be ignored. This feeling was an accumulated thing. Everything that was controversial then is now accepted."

'No quislings'

As for Arab political attitudes, Benvenisti says he did not expect any significant change. "I knew the gap was too great to be bridged. There was no chance of convincing the Arabs to forego their own political views about the future of the city or the fact that they consider us as occupiers." The Municipality attempted a number of times to bring Arab leaders into responsible positions but without success. "It was definitely not our policy to encourage quislings. We would have got 'riff-raff' to serve, but we wanted responsible people in the Municipality."

In the absence of any Arab representative on the Municipal Council, Benvenisti took it upon himself to speak on their behalf. "They didn't send me to represent them. But I thought the interests of 70,000 Arab residents should be represented on the Council. This doesn't mean that I always identified myself with their view-

point." Benvenisti successfully fought for the right of the Arab-owned East Jerusalem Electric Corporation to furnish electricity to the new Jewish housing developments such as Ramat Bahkol being put up across the former "green line" in the Arab company's concession area. He attacked a Gahal proposal to "Judaize" the southern areas of East Jerusalem by the insertion of small Jewish settlements between Arab villages. He fought for the introduction of a curriculum in East Jerusalem schools which would enable their students to take Jordanian matric exams and go on to Arab universities. When the Arab taxi drivers outside Jaffa Gate were ordered to move their taxi rank some distance from the gate, he succeeded in getting the order rescinded. "I tried to make the unification of Jerusalem a unification and not an occupation." He argued not just for equal rights for the Arabs as individuals, but as a community with a culture and a way of life that demanded respect.

The problem of Jerusalem, Benvenisti feels, cannot be isolated from the general conflict between Israel and the Arab states. "You have to live with the conflict and say this is insoluble today, meanwhile trying to solve the emotional conflicts, the hatred and fear on both sides. There is now an understanding among Jews, even if unconscious, that not every Arab is an enemy. And vice-versa. We've seen that it's possible to live together."

Benvenisti hesitates to draw too optimistic a conclusion from this. "The conflict is still latent. It takes something like the Al-Aksa fire and everything erupts. We're just at the beginning."

During his four and a half years in the post, Benvenisti came to be identified as the spokesman and champion of the local Arabs — both by many of the Arabs themselves and by right-wing groups in West Jerusalem. Elements in Gahal who called for greater affirmation of Jewish rights in East Jerusalem, focussed with increasing agitation on Benvenisti's efforts to ensure equal rights for the Arabs. Gahal leaders said these were often (Continued on page 6)



Meron Benvenisti talking to East Jerusalem residents. There are some in Jerusalem who say that he "knows how to talk to the Arabs, but he doesn't know how to talk to the Jews."

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PAGE FIVE

BENVENISTI

(Continued from page 5)

not equal rights but extra rights. Although Mayor Kolek was as intimately associated with these policies as Benvenisti, Gahal chose to concentrate its attacks on Benvenisti, who was more vulnerable. Its leaders charged that Benvenisti was "dragging" Kolek into untenable positions. "It's ridiculous to depict Meron as a blind, indiscriminate mouth-piece for the Arabs," says someone who has watched him work. "He's had the most tremendous arguments with them, but no one hears about it."

The campaign against Benvenisti reached a climax with the publication in "Ma'ariv" ten months ago of the so-called "Benvenisti Document," a distorted version of a contingency plan he had drawn up at the invitation of the Foreign Ministry three years earlier. The plan had suggested the creation of Arab and Jewish boroughs with extensive powers of self-government. The newspaper version falsely claimed that Benvenisti had recommended returning East Jerusalem to Jordanian sovereignty. The words "Benvenisti Traitor" were painted on walls around the city and on his own doorway, and the telephone at his home rang with death threats. In the political sphere, the incident resulted in the postponement of his then imminent appointment as deputy mayor.

Last week, still a deputy mayor and with a feeling that he had been sacrificed to his political opponents by his own party, Benvenisti announced his resignation from both the East Jerusalem post and the responsibility for urban planning which had been delegated to him last year. His resignation was accepted "with regret" by the other faction members, but only one called upon him to retract.

"His personality was his undoing," says an astute observer at City Hall, an admirer of Benvenisti. "He's a real rugged individualist and he's not made to work in a team. He's a non-conformist and if he believes in something, he comes out and says it regardless of the effect. He's the type of person that a party machine can't normally digest. He's like a bull in a china shop in his dealings with people. Many of his associates objected to his lack of tact and were jealous of his independence and his closeness to Teddy."

Says another observer: "He knows how to talk to the Arabs but he doesn't know how to talk to the Jews."

Relations with Mayor

Personality differences, however, do not explain why he chose to resign. The answer lies in his relationship with Teddy Kolek, the man who brought him into the Municipality and provided him with the backing that enabled him to function. For the past two years, Benvenisti has been nagged, insiders say, by the feeling that Kolek had let him down by failing to secure his appointment as a deputy mayor. Benvenisti had expected the appointment following the 1980 elections; in which he played the key role in getting out upon the Arab vote that gave the Alignment its majority in the Municipal Council. Kolek managed with difficulty, by riots and demonstrations, to get him on the Alignment ticket for the council but Kolek's fear that the well-known veteran politician would give the Alignment a bad name, particularly in the Arab population, led to his appointment. "I believe there are great elements for extremism in this city," says an observer, "and I believe that Teddy didn't fight it."

for him. He wanted to be named deputy mayor. He's ambitious and he has his own dignity. He doesn't see why others should reap the fruits of his work. He's not the type to be an *eminent grise*. Also the title of deputy mayor does mean something as far as authority to get the job done is concerned.

In addition to the reluctance within the Alignment to grant Benvenisti the title, there were also objective, political factors. The ex-Raf wing of the Alignment was already represented in the higher councils of the Municipality by Kolek and Gadish, and other political factions in the Alignment felt that they deserved a deputy mayorship before ex-Raf achieved a third seat.

Nevertheless, early last year, it seemed that he would finally get the appointment. In the wake of the uproar over town planning that followed the meeting of the Jerusalem Committee and the panel of foreign architects and planners — Kolek named Benvenisti to take over planning responsibilities for the Municipality. The job was recognized as an extremely important one and Kolek won the support of Moshe Baram, chairman of the Jerusalem Alignment branch, for the naming of Benvenisti to the deputy mayor post. Less than a month later, the "Benvenisti Document" was published and Kolek announced a postponement of the appointment in the wake of a Gahal threat to pull out of the municipal coalition.

Two months ago, the Alignment Executive in Jerusalem announced that Benvenisti's appointment would be pushed through within a month, even at the risk of a split in the municipal coalition. "I'll be very sorry if Gahal leaves," Kolek said. "But the Alignment won a majority in the elections and we have a responsibility for the good administration of the city."

A few days later Benvenisti left for a six-week trip to the U.S. to study planning procedures in connection with his new post. He returned to find that in his absence Kolek and the Alignment had agreed to a compromise solution proposed by Gahal — that legislation would be sought whereby the powers of a deputy mayor could be granted to a councilman.

In agreeing to the compromise, Kolek had said "I know that he (Benvenisti) isn't interested in the title and like myself he is equally interested in preserving the coalition."

Stung by what he regarded as desertion by his colleagues, Benvenisti announced a few days after his return from abroad that he was giving up both his East Jerusalem and planning posts. He told a reporter that he regarded it as a scandal that a faction which had an absolute majority in the Municipal Council, and which had never blackballed another party's candidate, should have given in to Gahal's threat.

For Kolek the threat was a serious one, serious enough for him to have engaged in elaborate and undoubtedly distasteful political manoeuvring instead of simply giving his principle aide a man he respected and relied upon — the title, he demanded. The seemingly calm surface of the Alignment's majority city had been punctured from time to time during recent years by riots and demonstrations on the Alignment's social or religious issues. It is not for the council but Kolek's fear that the well-known veteran politician would give the Alignment a bad name, particularly in the Arab population, led to his appointment. "I believe there are great elements for extremism in this city," says an observer, "and I believe that Teddy didn't fight it."

wouldn't like to see a national party on the comparative right wing make extremism its banner because it is in the opposition."

Within the coalition, Kolek feels, Gahal has proved a constructive element. Whereas one or two of its members on the Municipal Council take nationalistic positions vis-a-vis the Alignment majority on many issues, most of the top Gahal leader have been moderate. "They are gradually helping educate Jerusalem to tolerance," says the Mayor. "It's a tortuous path. If Gahal is not in the coalition, it would make for irresponsible extremism in a city which needs many years yet (to achieve) tolerance."

The resignation has left the residents of East Jerusalem sad and uneasy. "There were only two people in the Municipality or government they knew," said an Arab with wide contacts among the population of East Jerusalem, "Teddy Kolek and Meron Benvenisti. The people here trusted them. If we had an Arab representative he couldn't have defended us better than Meron Benvenisti. I love him like a father." Says Kolek himself: "I am desolate at Meron's leaving." "Teddy will miss him a dozen times a day when he wants to

turn to someone for advice," says one close observer. "Meron has a clear mind, not clogged by preconceptions. He has an ability to see things in a wide context without narrow, professional predilections. We lack people like this in public life. Somehow, in the midst of all the pressure of *bitusim* (doing things) he found time to think. And he has a brilliant mind."

The loss may be felt more in the area of planning than in East Jerusalem affairs, where Benvenisti planned to give up day-to-day control in any event.

In the year since he was asked by Kolek to take over the planning post, Benvenisti has managed to get a firm grasp on a complex and, for him, entirely new discipline. He organized an urban planning unit which has already proved a vital force in the battle for esthetics and sound planning in Jerusalem. His trip to the U.S. had been the final preparation before assuming his new duties, full time. ("I didn't speak to planners there," Benvenisti said last week. "I spoke to the politicians who made the decisions regarding planning. I learned from their mistakes.") It seemed likely that he would have much to say about the actual plan-

ning decisions as well. His resignation leaves a gaping hole. "Planning is all up in the air now," said a local planner this week.

Benvenisti will continue to serve on the Municipal Council and as executive vice-chairman of the East Jerusalem Development Corporation (which deals not with East Jerusalem, but with development projects in the Eastern part of West Jerusalem). He will also have more time for the completion of a book he has begun on the recent history of Jerusalem. He is also thinking of studying for his doctorate in medieval history, a plan suspended when he took up his post in the municipality after the war. It is questionable if the academic world will satisfy him or provide an outlet for his restless energy. After having tasted power, "he will be a frustrated man," says a person who knows him. "He's basically an intellectual, but now he will constantly be drawn to doing things. He will be a torn person."

"As for Teddy, I think he is deeply sorry about Meron's going and deeply relieved. Teddy trusted his judgement but Meron has been a tremendous cross for him to bear in the face of all the opposition and he's borne it singlehandedly. Politics is cruel."

Representatives of the 100-family group of Soviet immigrants in Arad laid out a disconcerting catalogue of complaints to Leonard Schroeter when he visited the Negev development town last week. Among the problems were a shortage of jobs, insensitive bureaucrats, unequal conditions for "academics" and others,

and official barriers against their moving to other towns. Blown up beyond recognition, this is of course the kind of stuff Soviet propaganda will use to caricature Israel as a "false paradise." After talking to Absorption Ministry officials, Schroeter surmises that the complaints may be partly — though not

wholly — due to the immigrants' inadequate understanding of their rights. But true or not, he points out, these stories are being circulated in Israel and in the Soviet Union, and therefore should be publicized, in the hope that they will "result in an open discussion which may lead to the resolution of the problems."

ESTHER Fishman, 43, a blonde, tired-looking seamstress from Odessa and her husband, Vladimir, a shoemaker by trade, had been pictorially featured in "Ma'ariv" a few days after they arrived in their Arad apartment in mid-January, as new Russian olim already successfully employed and well on their way to absorption. Now Esther, her tear-stained face contorted by frustration, was displaying the names of dozens of friends left behind in Odessa, who want to come to Israel.

"What can I write them?" she cried. "That there's no work? That we can't live? That no one listens to us?"

The Fishmans' complaints are typical of a group of new Russian olim "settled" in Arad who are seeking to organize themselves — to be heard. There are about a hundred former Soviet families in this Negev development town, and few feel that they have been handled fairly or sensitively by the Jewish Agency or the Absorption Ministry. At Lod Airport, the Fishmans had been told that their trades were needed in Arad, where ample, new, though unfurnished apartments were available. A few days after their arrival, he was working in a barber shop and she in a tailor's.

Their jobs each lasted three days. He earned a total of IL35 and she IL30. Now they were unemployed. The IL300 they had been loaned to support themselves and their 15-year-old daughter was gone. Half had been spent to replace work tools in their luggage, which had still not arrived. They had tried working in their bare apartment, they had advertised in the local paper, but without result. Officials had promised to assist them in renting a shop in the town centre.

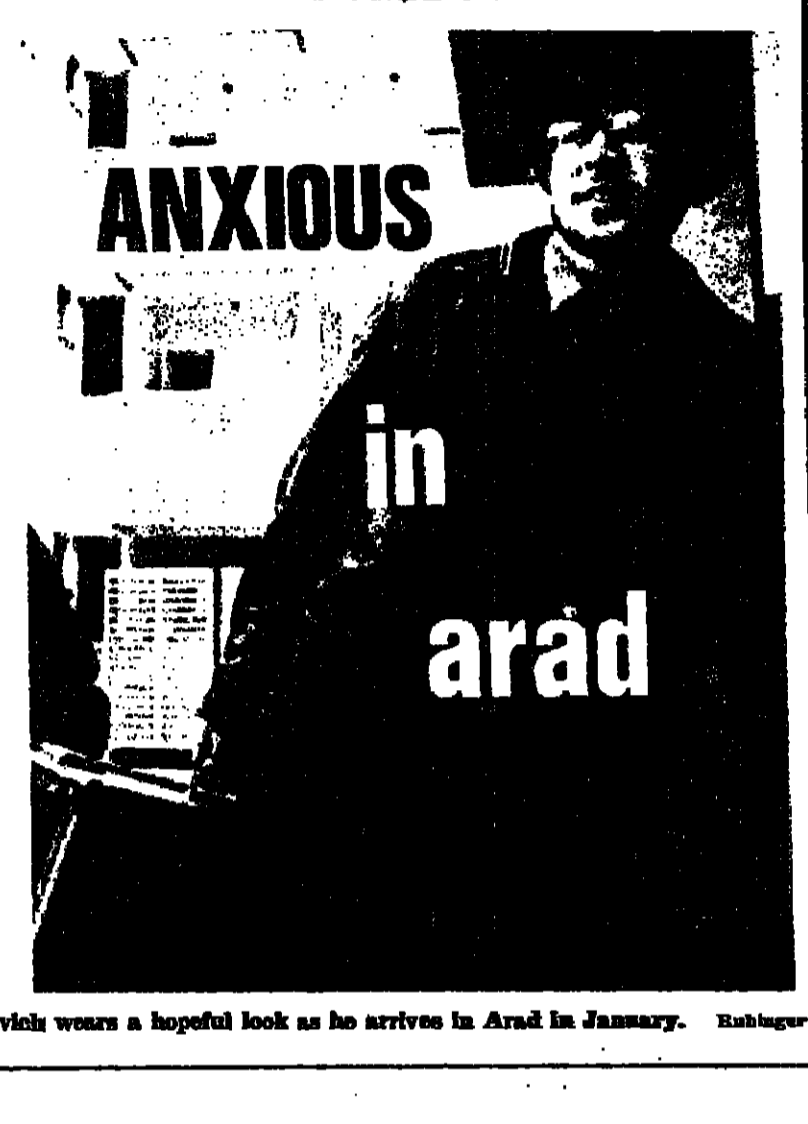
They had learned of well-paying jobs in their trade in Tel Aviv, but were told by officials that since they had been allocated an apartment, they were forbidden to move from Arad. They had asked the Mayor for his help in securing a shop or permission to leave the city. He had referred them back to the Agency or the Ministry of Absorption and advised patience. Now they were desperate and frightened. They spoke of a hunger strike and demonstration in Jerusalem, which many of their friends would join.

Double job problem

Yevgeni Gorodetski, a 23-year-old former activist leader in Kiev, his wife Natalya, a highly skilled draughtsman, and their two-year-old daughter also live in the "shkva" (housing project) to which new Russian olim are being sent. The area includes an absorption centre as well. Yevgeni had 15 years' experience of driving large trucks and buses.

At Lod, they were told that Arad needed their skills. Now, Natalya was working as a char in a school. Her IL400 a month was their total income, since Yevgeni has been repeatedly told by the Agency and the local Labour Office that Arad needs no drivers. Draughtsman required training, Natalya was told, so she attempted to attend Hebrew evening classes, but even though Yevgeni took care of the baby, the household chores and unaccustomed modes of shopping exhausted her.

Russian immigrants find absorption difficult in Arad, demand change as 'act of love'



Mark Shruelovich wears a hopeful look as he arrives in Arad in January. Rubinger

no other sort of job has been suggested to her in the meantime. Leonid, an experienced truck-driver, has found no employment in his field, and since they had been allocated an apartment, they were forbidden to move from Arad. They had asked the Mayor for his help in securing a shop or permission to leave the city. He had referred them back to the Agency or the Ministry of Absorption and advised patience. Now they were desperate and frightened. They spoke of a hunger strike and demonstration in Jerusalem, which many of their friends would join.

Cleaning streets

Yitzhak Sherman, a war invalid from Kirghistan, is an experienced locksmith. Like the others, he was told at Lod there was work. He has found it — cleaning streets. Although he tried to find work in his own trade, he was told that over 50 is too old, or that Hebrew was required. He must earn a living for himself and Rachel, his diabetic wife. What does he earn? He shrugged his shoulders. "They don't tell me and I'm afraid to ask."

Two trips to Tel Aviv to arrange a pension have been to no avail, except to familiarize him with Israel bureaucracy.

Older people have the most difficult time, according to Gershko and Feigla Gutman, a Chernovitz couple in their 50s. Gershko was an office administrator-manager of government enterprises, and Feigla was a cashier. He knows Russian, German, French, Romanian, Swedish and Yiddish. When they arrived at Lod, they refused to go to Arad. Gershko got an immediate job in a Jerusalem petrol station, earning IL1,000 a month. But no apartment was located to them because their identity card was marked "Arad." In desperation, unable to find a place to live, he quit his job and they moved in temporarily with

Tel Aviv relatives. Though employment was secured, a flat was denied because they were required to live in Arad.

Only a few people get jobs involving their previous skills. One is Grigory Bilack, 47, a former Biga plumbing mechanic who has a good job paying IL220 a week at the Dead Sea works. His wife, Sema, a 43-year-old nurse who worked for 20 years in obstetrical nursing, has been told (contrary to Lod promises) that no nurses are needed in Arad or the surrounding areas. Five nurses are waiting for the first Kipat Holim opening. Both she and Grigory are bitter at being compelled to remain in Arad. He has an 80-year-old mother in Bat Yam who is a major reason for their immigration. They pleaded with officials to permit them to be near her and an uncle in Bat Yam.

They were told they had to live in Arad because it offered jobs and housing, and, after all, Arad was very close to Holon. They have repeatedly urged officials to allow them to exchange their fourth floor apartment for an empty first-floor one, so that Grigory's mother can live with them. They have been refused. "In Russia, Jews struggled for family reunification," Sema said. "Now, in Israel, they divide us."

An article entitled "Homecoming" (*Jerusalem Post Magazine*, January 23, 1972) featured the arrival in Arad, from Chernovitz, of 24-year-old Mark Shruelovich, his mother Hanna, his aunt and aged grandparents. Hanna, a pediatric nurse with 30 years of experience, said a command of six languages, including Hebrew, has been advised by the Ministry of Health that at 58 she can't be employed. Mark, a communications technician, has sin-

ced history at university for two years and wishes to continue at the Hebrew University, but so far has not managed to gain admission. Unqualified for the stipend at the absorption centre, he has to pay IL30 a month for Hebrew studies. He has been unable to get a job as a technician with the telephone department. Hanna has secured a job taking care of a child for IL200 a month. The grandparents and aunt receive a pension of IL500 monthly and they have been loaned IL500, IL200 which was used to purchase a heater.

Greatly diminished is the buoyancy of spirit which caused him to tell *The Post* on the day he arrived: "It is only through people like us that the Jews of Chernovitz can ever find out the truth about Israel — by what we write back. Our letters from here will be all the more important because five or six families have returned to Chernovitz from Israel, all denouncing conditions here. I myself will provide the most reliable guarantee for my friends — they will believe what I write them."

HILLEL Ashkenazi, the Director-General of the Ministry of Absorption, and the Deputy-Director of the Division of Absorption Services, Aharon Amit, are soft-spoken intelligent men, faced with complex administrative tasks and committed to seeking their solution. They are aware of many of the difficulties in Arad described here. The search for solutions, they believe, will require time, money and patience.

One major allegation is strenuously denied. That is the charge that Russian olim are sent to Arad when jobs are not available there. "We checked today with the

Labour Office in Arad and confirmed that out of 85 Russian families sent there within the past two months, at least one member of all but one family has found a job," Ashkenazi said. "Of course, not everyone has secured employment of the kind for which he is best suited, and some jobs are poorly paid. But Arad is a city with an acute labour shortage and jobs are available for all."

A careful survey of Arad, and other development towns, is made by the Absorption Ministry before any olim are sent there. This includes an inventory of job availability by employment categories, and thorough field-work in each community to prepare prospective employers for the newcomers. The Ministry also has detailed figures about the kind of employment that has been secured by these olim, but concedes that it cannot statistically measure individual satisfaction, and that the gap between official information and local implementation may be considerable. "We only send a person to Arad from Lod when our list shows that there is an opening in his calling. Our survey indicates that many more employees are needed there."

Stamping papers

"Our basic problem is that there is a shortage of housing in the country," Ashkenazi noted. "We can't give free choice as to where to live, because we can't provide flats everywhere. In the past two months we've had quite a number available in Arad, Dimona, and Kiryat Shmona. We give immigrants a choice between these towns."

It was admitted, however, that most olim couldn't be expected to know one town from another upon alighting at Lod. Furthermore, the policy of stamping the town to which he was assigned in the immigrant's *tsvetot olek* (identity card) was defended on the ground that if this were not done, every one would insist on living in the centre of the country.

"If an *olek* wishes to live elsewhere, he can't get a transfer. He may leave Arad, of course, but he will not be allocated housing elsewhere. He is told: 'If you can manage by yourself, well and good, but if you need Government assistance, you must live where we can provide you with housing.'" In extreme hardship cases, Amit added, transfers will be granted.

Some important changes are being instituted to meet criticism of the kind made by those in Arad. Thus, daytime Hebrew classes are now available for non-professionals not living in an absorption centre. Specialized professional language courses have been started, notably one for engineers, and another at Safed, for physicians. Careful study is under way of the entire structure and desirability of the absorption centre and of the practice of separating academics and others.

Sensitivity to feelings

But as to the basic question of free choice of residence, the officials were adamant. "This Government has a policy of developing communities in various parts of the country. New government housing is built there and it is available for olim who want government assistance. Everyone can't live in Tel Aviv or Jerusalem."

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תש"ל

interrupted to ask about the professionals — those in absorption-centre ulpanim. Aks continued: "Their situation is much better, but still unsatisfactory. The main tasks of the absorption centres are teaching Hebrew, finding suitable work and explaining the country. None is handled properly. People are supposed to study the language for five months. But it doesn't really work out that way. Within two months, we realize that the Agency and Absorption people are doing nothing to find us work or settle our problems. They fill out forms saying they have found us work. But actually we do it ourselves. We go around the country looking for work and a place to live. A class of 20 becomes one of five. Within three months the class has disintegrated." Mazal Russo, a young sabra ulpan teacher, chimed in. "He's right, of course. People worry so about a job and where to live that they can't study. When they do get a job and a place to live, they quit the ulpan. To ask them to go to class six days a week is absurd. No one comes to class on Sundays. On Fridays they have to shop and take care of the family. We must have a five-day week. There are no proper textbooks. Ulpan teaching has got to be revised to suit the character of the immigration and the realities of life here. If conditions were better, teaching results would improve."

"But it's not just language teaching that's inadequate," Voldovetski added. "No effort is made to teach us the real facts about Israel, even the geography. We have an occasional lecture. But the speakers sent by the Ministry are poor — they talk to us like children. There are absolutely no reference books; we had far more material on Israel in the underground movement in Russia. We haven't the slightest idea of our rights, and this situation is created deliberately by the Agency and Ministry officials."

Callous official
Aks then related what he had been told by a ranking official of the Absorption Ministry to whom he complained. The man allegedly said: "If we let Russian olim know they can get money for clothes or shoes, they will all have no clothes and shoes. If they're told they may go to a dentist, they will all have toothaches. It's better that they shouldn't know."

"This attitude encourages the strong and clever ones to get advantages, while the others fall behind," went on Aks. "It leads to envy and jealousy. But most important, our people distrust Israel officials. The only place they can find jobs — particularly those not in the absorption centre — is with small, private employers who are not influenced by Israel's social drut. Our people work at such jobs, but they feel they are being exploited without social benefits, or a minimum wage. You can't overestimate the harm caused to Russian olim who have heard of capitalist exploitation in the U.S.S.R. and never believed it. Now they feel it's true, and these people were active Zionists. They didn't leave Russia to change their economic conditions; not continue."

Defending aliya
Hours had passed in questioning, and noting the problems of people — people who had arrived angry and left pleased and relieved that at least someone had listened and cared. But still a small group remained, intense and concerned. They were defending the Russian aliya, justifying it to Israelis whom they felt were increasingly hostile to their coming. They were trying to explain how helping olim to get started was not charity but an economic gain for the country, because of the skills, the education and the human resources which are brought here.

"The Israel press gives the impression that everything is given to immigrants and nothing to veteran settlers and sabras. We are worried that our criticisms will not be understood, that we will be regarded as ungrateful or grasping. But you must help us explain to people that our belief that there must be change does not spring from selfish reasons, but from the fact that we love this country and want the aliya to grow and to succeed. Israel must understand that criticism is an act of love."

Concern for 'others'
Other spokesmen included Vladimir Aks, 30, a metallurgist from Sverdlovsk, a major figure in the resistance, and involved in the trial of Valerie Kukui; Aks' wife, another endocrinologist; and Ilya Voldovetski, 35, an electronic engineer from Sverdlovsk, who prepared the Kukui transcript. Words cannot do justice to the depth of their sincerity, commitment and concern, particularly about the others — their fellow Jews whose anxiety has snowballed into near-hysteria. As Vladimir Aks explained: "In the months we have been here, we have seen many things that are not as they should be, so it is our duty not to remain silent, but to describe the problem and try to find a solution. Our suggestions are not aimed at gaining advantages for olim, but at creating conditions of equality. Absorption difficulties come from the unsatisfactory work of the Agency and the Absorption Ministry — what is generally called Israel's bureaucracy. Maybe the attitude can't be improved immediately, but the system of receiving immigrants can be improved. The problem begins at the airport, when the two groups are created — those regarded as incoming language skills and those who do not. Apart from errors in this rough and ready classification, the academics sent to absorption centres are put in a much better position. The others are sent without any choice, to a permanent place to live. They sign papers without knowing what they are signing. Often they find no work, or unsuitable jobs, at the places they are sent to. They have no means of exploring the country, of looking for work. Most of them have no connections, no helping relatives, no money, no order to remedy their situation. Not knowing the language or the economic, social and political system of Israel, unused to taking any initiative, they feel trapped. Even if they find a job elsewhere, they can't change their fate for some years and without language skills and 'protektzia', they are unable to get around the authorities. Family tragedies result. People exhaust themselves because, so much energy is required to take the smallest step. Since our letters, connection with the most important connection with the U.S.S.R. great harm is done to aliya and the Movement by the news that is communicated. But if we don't discuss it openly here, nothing will ever be changed."

centre for three months, during which time they could be classified, become familiar with the country, begin to learn the language, find a suitable job. Why five-month ulpanim? You can't learn the language in five months and people without jobs, not knowing where or how they are going to live, can't possibly learn properly. "Thirdly, some people need to know Hebrew thoroughly, for their job or profession. They will learn, once they're settled with a job and a home. But they ought to go to a specialized ulpan — for engineers, or doctors and nurses, or drivers — so as to learn their work language. "Fourthly, information about the country and people's rights must be provided. This must be in books in Russian, so that people can read it for themselves, not depend on lectures. There's almost nothing in Russian from which we can learn facts and viewpoints that will enable us to exercise intelligent choice. We need information, not indoctrination."

Lod procedure
"And lastly, the procedure for receiving olim at Lod must be changed. The first impression you get of a new country is very important and the first impression at Lod is not good. How can it be when, exhausted by days of great stress, the first thing you do is spend from seven to ten hours going from table to table; waiting; standing in line; waiting; signing papers that no one understands; and then, without any rest, being sent to a place to live that for many of us is permanent?"

"This experience is a psychic shock, uncushioned by information, often unrelieved by even a smile. At Vienna, we get no real information. I couldn't even find a map of Israel there. And at Lod, the people are so indifferent — in human terms. "Something must be done. We think that most of the paper work, classifying, should be done at an absorption centre or at a decent transit camp near Lod, after some rest and some human kindness. "No one should be sent to a development town as though it were Siberia. Israel shouldn't use Soviet methods. People should be stimulated to go to development towns if it's for the good of the country. We're Zionists. We want to go anywhere. If we have jobs and can be useful, we'll live in tents. But Israel bureaucracy, which is bad enough for the academics, is impossible for other Russian olim. They must be given the time and the opportunity to decide where to work and where to live."

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The Jerusalem Library will reopen on Monday, March 6, after being closed for ten days. The library is being fitted with additional shelving to accommodate the increasing number of books. We apologise to our readers for the inconvenience.

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21.1.72

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המורה
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Spiegel and Spiegler



Mottelle Spiegel applies his strong left foot to a ball in Netanya-Tel Aviv Maccabi match. He's the National League's leading scorer again this season. (Anat Kutlin photos)

rivals and partners

With the football season at the half-way mark, the Maccabi teams of Netanya and Tel Aviv stand clear at the top of the table. The two teams' stars — MORDECHAI SPIEGLER and GIORA SPIEGLER — drop their natural rivalry to work in extraordinarily close team-work when they don the shirts of the National Team. Sports reporter PAUL KOHN reports on Israel football's two top players.

At the half-way stage of the football season, the National League championship has boiled down to a case of Spiegel versus Spiegel. Mordechai Spiegel's Netanya Maccabi and Giora Spiegel's Tel Aviv Maccabi are even on points at the top of the National League table, with the Netanya side having a slightly better goal average while Tel Aviv Maccabi have two games in hand. Every child in Israel — and every soccer pundit too — will tell you that Spiegel and Spiegel are the two best footballers playing in Israel today. The lanky six-foot captain of the National Team and Netanya Maccabi and the sturdy, curly-topped Tel Aviv schemer happen to be very good friends, both on and off the field, a friendship duplicated by their wives, Yodetel Spiegel and Margalit Spiegel. Spiegel's the goal-getter spearhead of Netanya Maccabi; Spiegel, the "brains" of Tel Aviv Maccabi. Without them, neither team would be where they are in the National League today.

Although both are forwards, their talents and style of play are quite different. Spiegel has superb ball control, enabling him to bring off some amazing dribbling. He also has a powerful right-foot shot. Spiegler has a natural football sense, where a typical pass can split a defence. He has the knack of fine positional play and a lethal left foot drive that gets goals.

Masterful team
The two footballers blend beautifully when wearing National Team shirts. It is remarkable, on an Israel level, of those superb inside forward combinations. Di Stefano and Puskas for Real Madrid, George Best and Dennis Law for Manchester United, Pele and Iostao for Brazil.

In National Team training sessions, Spiegler and Spiegel are like twins, practicing moves and combinations over and over again. In matches, the results of this have delighted Israel's football fans and brought the Israel team to a number of outstanding achievements in recent years, including the prestigious finals of the 1970 World Cup and the last Olympic Games in Mexico.

Spiegler and Spiegel are the nearest thing Israel has to professional footballers, in the sense of their talents and devotion to the game. They have also raised the level of each other's play. If Spiegel is missing from the National team line-up, there is no other player who can produce the smooth passing patterns and

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liant effort against Australia in Sydney. It gave Israel a 1:1 draw. In Mexico, too, Spiegel cracked in a beauty to give Israel a 1:1 draw against Sweden. It was a 25-metre, left-footed piler — seen by tens of millions of TV viewers all over the world, and rated one of the finest of the many fine goals scored in the World Cup Finals. The Spiegel-Spiegel combinations have caught the eyes of scouts and football managers of half a dozen countries in Europe, resulting in professional offers for each of them or for both.

Tempting offers
Both Spiegel and Spiegel this week admitted that the offers were sometimes extremely tempting and would have advanced their soccer careers. They were all rejected because of the Israel Football Association's ruling — accepted by FIFA — that a player leaving Israel to play abroad has to lay off the game for one year before he can play for a club outside Israel.

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Although Spiegler is a partner in a business based in Hadara, he expects to remain in football, though does not yet know in what capacity, when his playing days are over. He is critical of Israeli footballers who are in the game only for what they can get out of it. "Some players think of money only. The difference between our football and that of Europe is that they are professionals in the sense that players take the game much more seriously." When we interviewed 24-year-old Giora Spiegel this week he had just completed his examinations at Tel Aviv University, where he is a second-year student of economics. Until now he has been a partner in a firm of bookkeepers, but said he would be taking leave of his work in order to concentrate more on his studies — and football.

Giora joined Tel Aviv Maccabi at the age of 10. At 15 he was on the club's First Team, and at the age of 18 made his debut for Israel against Bulgaria. He too was spotted and present-ed with professional football offers whilst still in his teens. The Scottish club, Hearts of Midlothian, was first after him, "But then I was due to go into the army." Later Austrian, Dutch and French clubs offered him terms. He spent a month in pre-season training with the crack French club, St. Etienne, in 1971. "They wanted me to sign for them for five years. That was a bit too long."

Spiegel is not a new name to Israel football. Giora's father, Eliezer, was also an Israel international footballer and is currently coach of Hakoah of Ramat Gan. Spiegel attributed Tel Aviv Maccabi's position in the league to the blend of experience and youth of the present Maccabi team. He pointed to outstanding youth players who have grined their places in the first team, such as defenders Ronnie Luria and Uri Suliman.

He rated Israel's National Team as better than that of previous generations. "Today we play to win, and a defeat with honour is no longer good enough, as it was some years ago. He admitted the Israel team lacked speed and bite in attack compared to European teams, and put this down to the eight months of summer climate and that the players were not as fit as professionals.

The National Team leaves on March 12 for Buenos Aires to participate in an Olympic Games qualifying tournament. With Spiegler and Spiegel in the line-up, Israel's chances for reaching the finals in Munich must be rated good.

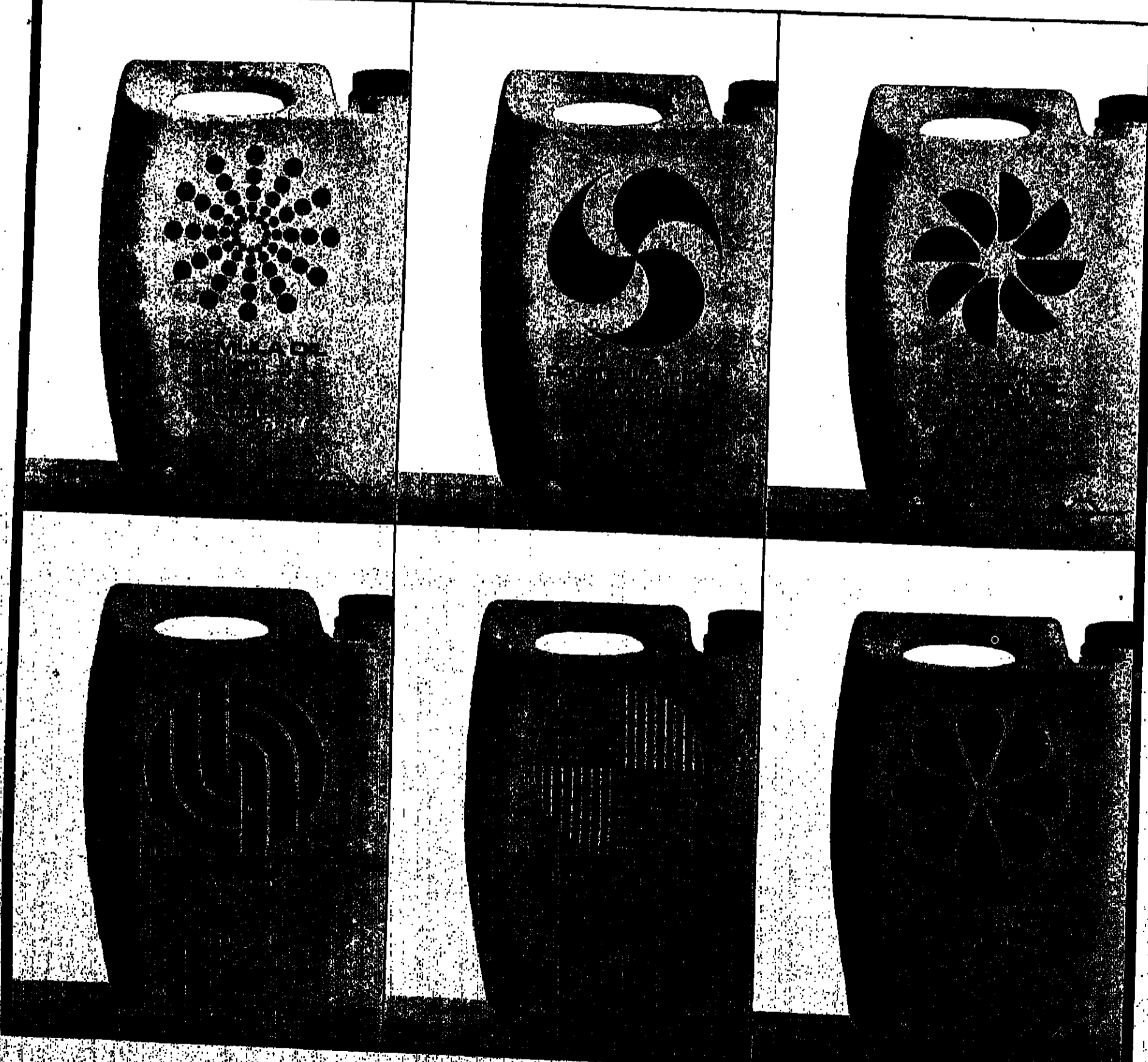
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THROWING THE BULL

By
EPHRAIM KISHON

THE corrida is a national institution in Spain, just like the eating of steaks in our country. The two are even related, but the Spaniards like their steaks on the hoof. The charging bull therefore becomes an everyday commodity and even the unofficial symbol of the State. Small wonder, then, that we had hardly landed in beautiful Barcelona when we excitedly asked the first customs officer we ran into: "Is any corrida still due to take place?" "Si," the man answered "the last one this year. You lucky bastard!" It seems that with the coming of the rains Spanish bulls heave a sigh of relief, and we had arrived just before the gates of the arena were to be locked up for the winter. "You don't know how lucky you are señor," the sons of Catalonia said to me, their eyes flashing. "Miguel is in town!"

This sounded most encouraging: Miguel. My old acquaintance, a respected Barcelona lawyer, bought us a couple of very good seats, exactly below the ornate box of the honorary President, who would signal Miguel with a special handkerchief when to slaughter the bull. At least 80,000 sports and meat-loving aficionados were crowding the monster stadium. Half of them were American tourists and one, a perplexed Israeli. The atmosphere was extremely tense; everyone realized that the clash between the bull and Miguel was unavoidable. Raven-haired, demure señoritas were waving their fans and in their beautiful eyes one could read genocide. We went on chewing gum placidly, but our emotions were in a turmoil.

Enter the villain

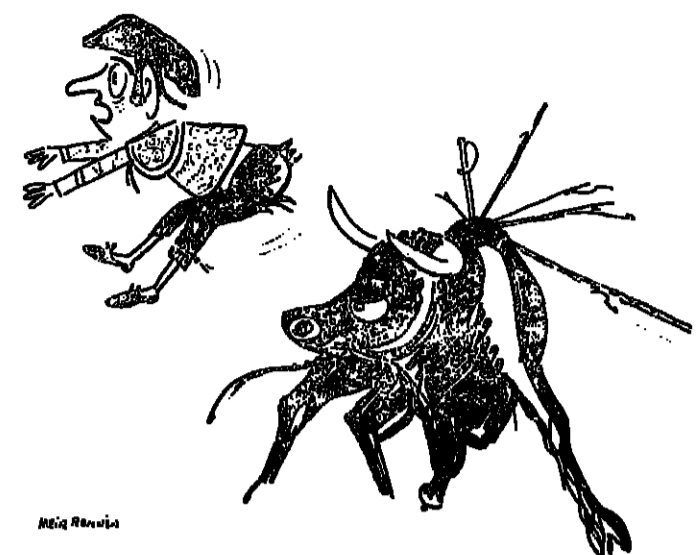
"Look," our lawyer called. "Miguel!" Into the arena there entered a brigade of cavalry equipped with light arms, followed by the matador's personal aides, and finally Miguel himself, who was very lean but resplendent in embroidered silks. He bowed deeply to us and we gave him the thumbs down greeting. Meanwhile my lawyer was checking the programme. He stopped at the list of bulls, which featured names, weight and marital status.

"Damn it," he whispered, "these are very dangerous bulls!" I asked him whether he hated bulls. My lawyer reflected for a while and assured me that he did not hate them, but despised them for their morbid aggressiveness towards toreros. I inquired of him what would be the fate of a pacifist bull who refused to fight. It seems that such a conscientious objector is deprived of all rights: a good-looking cow is ushered in and she promptly draws the *shlemiel* out of the arena. A miserable bull like that has to wait for months, pawing the ground with impatience, before he gets another chance to get butchered.

The bull arrives

Luckily, our bull was carved from sterner material. He stormed into the arena and immediately charged the red cloth waved by the pleaders or whatever you call them. These did not lose their cool but scattered in all directions and jumped the fence in mortal panic. A storm of protest arose all around us. Men jumped to their feet and shook their fists at the bloodthirsty beasts, while the women threw kisses at the innocently persecuted pleaders.

"What the hell are you running about there for?" my lawyer yelled at the bull. "Who do



Miguel

you think you are, you son-of-a-bitch!"

The bull stopped in his tracks and squinted up at us.

"What are you staring at there?" the lawyer roared. "Charge, damn it!"

The bull lowered his horns and rushed a beribboned attendant. "Stop him!" my lawyer shouted. "That bull is a murderer..."

10.0 x 8.0

And indeed it really was an ugly sight, to see a bull so hostile towards mankind, just because he's being stabbed from all sides, and having spears, hooks and national flags stuck into his hide. Look, now his horns have almost touched one of the sportmen who hasn't done him any harm except wave a red cloth in his face. The audience is seething with hatred, the lynch atmosphere grows ever stronger. Reinforcements 20-strong flood into the arena, armed with pikes, armour and automatic weapons. The management's first helicopters appeared over the arena, carrying air-to-surface missiles.

The bull stopped, hugged the wall and breathed heavily.

Will to fight

"You coward," my lawyer shouted. "Is that the way to fight?" The bull raised its eyes at him: "I want to fight!" "Yes, you," the lawyer replied, and turned to the fighters down in the arena. "Kill him boys, kill him quickly, otherwise by the Madonna of Seville, I'll come down there myself!"

In the end, self-discipline gained the upper hand and he didn't go down. The women started throwing kisses at the armoured knight who had entered the arena to a fanfare of massed bugles.

"Is it Miguel?" I asked. "No, the bull is not yet tired enough," my neighbours explained, and poured scorn on the goings-on below. "Come on Buster, you miserable cow, let's see what you can do now!"

Several more took to jeering "Cow!" The bull lunged at the horse and toppled it on its rider. "Police!" The bleachers echoed the cry. "This isn't a bull, it's a public menace!" "Attacking innocent horses, are you?" My lawyer jumped to his feet. "This is where you die, you creep!"

It was obvious that the bull couldn't stand lawyers. Actually, by now he could hardly stand on his feet at all and was clearly suffering from a bad attack of persecution mania. Personally, I decided to look at matters from his point of view, and found that it was a sadly depressing at-

fair: foreign soil, a hostile audience, overwhelming numerical superiority. But it was too late in the day for philosophical meditation. The women threw kisses with increased energy.

Miguel returned to the arena to the accompaniment of the band, in his hands an outsized sword. He was wearing an elegant cape and exuded health and vigour. First he went through a number of classic exercises with the red cloth he was carrying, while the audience sighed with pleasure. Every time the bull punctured the air with his horns, Miguel shouted:

"Olé!" He also kept taunting the bull. "Where are you bully-boy, now show us what you can do! Oops, baby, oops! You just try to touch me and I'll make mincemeat of you, so help me! Olé!"

The woman showered flowers on him. Miguel drew his sword and prepared for the dignified slaughter of ritual.

"The sword must pierce the lungs, kidneys, heart and intestines," my lawyer explained, "with a single stroke delivered great virtuosity." Miguel rose on his toes like a ballet dancer and stuck the blade into the trembling beast's back. But he must have pierced only two or three of his targets, because the bull did not drop to his knees. On the contrary, he seemed to have recovered somewhat. The mob's raving hatred overflowed all bounds.

"Hey, what's the matter?" they roared at the bull. "Drop dead!"

My lawyer rolled his program into a ball-horn: "Malingering!" he screamed, "behave like a man, you rotten chicken!"

The bull objects

Now the bull was really fed up. He stepped up to the president's box:

"Sir," he shouted, "if you don't take this louse off my back I won't play bull!"

The president waved him away: "I don't talk to bulls! Kill him!"

Miguel rose to his full height, raised his sword, and in a flash a whole division of reinforcements burst in to lure the enemy for him. I realized that it was difficult to overcome the blood-thirsty beast as long as he could stand on his own legs. So they delivered another 20 darts, poisoned arrows and tear-gas at him.

"This is the end," my lawyer predicted, "now he'll get his come-uppance!" It seems that if the

torero kills his bull skillfully enough, the president makes him a gift of the bull's ear. If he does his job with a brilliance beyond the call of duty, and if the slaughter is absolutely outstanding, he gets the tail as well. The toreros are Spain's most admired millionaires: the men are happy to touch the fringes of their jackets, women send them love-letters and toreros learn to read them at evening course. They are true acrobats, these brave Miguels, as they stand erect, stalking the raging monster who is at the end of his tether...

"Now you'll see something," my lawyer explained. "Miguel will drop to his knees and execute a brilliant veronica. That is, at the very last moment, he will move aside with devilish skill and thrust his sword into the heart of this maddened animal..."

The band played a gay march; there was an ominous roll of drums. Miguel dropped to his knees and the bull charged him according to plan. At the last moment, Miguel moved aside. So did the bull. Miguel sailed through the air and landed, spread-eagled, on the hot sand. The spectators' patience had run out:

"Enough!" they roared at the bull, "what brutality, you sadist!"

"Some of the spectators were calling for a doctor. The bull rolled Miguel in front of him with much feeling, then he lifted him on his horns and tossed him high above his head..."

I jumped to my feet:

"Olé!" I shouted at the top of

my lungs. "Ooops, baby, oops!" My lawyer threw me a murderous glance, but then nothing could stop me any longer:

"Bravo!" I shrieked. "Let him have it! Don't spare the creep!" I threw kisses at the brave bull, and when the legendary Miguel described his third arc through the air, I tore up my programme and scattered it ecstatically over the arena. Then I threw my necktie, my shirt and a shoe at the victor. According to some witnesses, I even sang the march from "Carmen" in a falsetto voice. But at this point, more reinforcements torn into the arena headed by two armoured cars and fresh toreros with drawn swords.

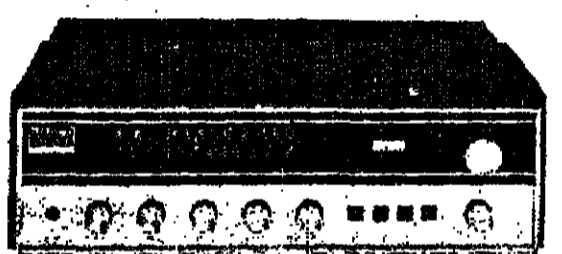
Hasty exit

I could stand it no longer, took leave of my downcast lawyer, and fled. As I passed under the colonnade on my way out, I heard the crowd's victory roars and realized that at long last they had succeeded in knocking off the bull with a concentrated barrage of mortar bombs. The torero probably got a tall and a half, while three tired nags towed his victim outside. On the other hand, I also saw the great Miguel placed in an ambulance and that made me feel really good.

I grabbed the first taxi and made straight for Tel Aviv, to my little sons who will never become toreros because of their red hair. Well, I'll just have to reconcile myself to that.

Translated by Yuhanna Goldman
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ONE REMEMBERS SYBIL

THE best parts of this biography are the quotations from Dame Sybil's letters. They reflect a lively mind and a vitality which one expects of an actress who is now in her 90th year and was still playing a leading role three years ago.

They are even better than the passages of dialogue resulting from "passing examinations," as she calls them, with the author, when she was consciously speaking for publication and her talk lost some of its spontaneity. If there is any complaint against this book it is precisely that it does not seem searching enough, probably because of those very examinations which, Dame Sybil says in a foreword, she and her husband, Sir Lewis Casson, "thoroughly enjoyed."

There are dangers for a biographer who stands too close to his subject, and Miss Sprigge has not been able to avoid them. She gives us a pleasant and entertaining portrait of Dame Sybil, but on the whole a superficial one.

She shows us the daughter of an Anglican canon ("very High Church"), a devout Christian and a good woman always interested in good causes, who was forced to give up a career at the piano by wrist trouble. She seems to have had no great difficulty in making her way subsequently on the stage. The talent was there obviously from the start, but its development seems to have been accompanied by few of the heartbreaks (or we learn little of them) which have both bested and stimulated other stage careers.

'Delighted'
Both as a young actress and a mature one, she was often delighted by the parts she was offered (the word "delighted" is overworked); she was generous in her attitude to other actresses; and though we are given hints of anger both in her and Sir Lewis, these hints are not enough to give the picture the deeper colours it needs.

Dame Sybil's most famous part remains that of Saint Joan in Shaw's greatest play, which she wrote with her in mind. The story has often been told how, when asked why he wanted to save Joan from Drinkwater (who was then involved in his series of well-meaning historical plays). Here it emerges that Shaw had other views in mind as well. When the Cassons heard that he was writing a play on Joan of Arc, they let him know that Laurence Binyon was writing one for them. Shaw replied on a postcard, "Nonsense! Of course

SYBIL THORNDIKE CASSON by Elizabeth Sprigge. With a foreword by Dame Sybil. London, Gollancz. 348 pp. £3.

Reviewed by Lewis Sowden



DAME SYBIL THORNDIKE

Sybil plays my Saint Joan. I warned off Masochism and Drinkwater, but I forgot Binyon.

Was she the best choice for the part? She certainly had one most important quality which Shaw needed. He had seen her in Shelley's "Cenci" and told his wife, "I've found my Joan." Though belonging to a clerical family, she had always disliked what she calls "holy bobs" and the "holy-bob" attitude

in religion. This probably brought her nearer to Shaw's idea of the girl ("exactly as I imagined her," she says) than any other actress has been. And yet thinking back to her portrayal, one makes the uneasy discovery that one remembers Sybil more clearly than Joan. Her son Christopher considers that Dame Sybil's greatest role was not Saint Joan but Mrs. Alving in "Ghosts." One can agree with that and also suggest that her Miss Moffat in "Blinny Williams" ("The Corn is Green" was hardly less accomplished).

The book is almost as much the story of Sir Lewis Casson's career as of Dame Sybil's. This is inevitable considering that the two were together for sixty years. Sir Lewis died in 1939 at the age of 93. A fine actor, he was of course overshadowed by his wife and, as the author points out, by his own excellent work as a director.

The author is too apt to make pious generalizations such as "her intense interest and love for her fellow-beings" and "her lifelong habit of looking forward." Occasionally she slips into odd statements like "seeing Mount Ararat and the Old Testament unravelled before us while sailing down the Suez Canal!" Instead of that sort of tosh, I wish she had given us more details like the Cassons' reluctance to use taxis when buses were available, even after a show. I can vouch for their busing it in the King's Road, Chelsea, in good weather and bad.

An American Bible scholar

POETS, PROPHETS, AND SAGES: Essays in Biblical Interpretation by Robert Gordis. Bloomington, Indiana University Press. X + 436 pp. \$15.

Reviewed by Michael Fox

PROFESSOR Robert Gordis, of the Jewish Theological Seminary and Temple University, is a Bible scholar who has also written on questions of general Jewish thought, and is an active leader in the American Jewish Community. This welcome breadth of activity is quite unusual today.

"Poets, Prophets, and Sages" contains a few of his less technical essays on various aspects of Bible studies.

Readers' Literary Letters

The age of Amos Elon's critics

To the Jerusalem Post Literary Editor: I refer to Rabbi Gilbert Kollik's letter (your issue of February 28) taking issue with the criticism of Amos Elon's book, "The Israelite." First let me say that you are to be commended for keeping alive the lively debate on the book. The book should be widely and vigorously debated and discussed, particularly in view of the considerable attention it has attracted in America because of, among other reasons, America's newly found sense of guilt over the treatment of American Indians together with the preoccupation with "generational psychology" and literature — two current American phenomena to which the book seems to draw sensible analogies.

Now Rabbi Kollik says that "conspicuously absent from the ranks of (Elon's) critics are his bottom brackets and his future." A critic

JACK WALKER

Unfortunate epitaph

OCTOBER FERRY TO GABRIOLA by Malcolm Lowry. Edited by Margerie Lowry. London, Jonathan Cape. 336 pp., £2.25.

Reviewed by Curtis Arnsen

MALCOLM Lowry was born in 1909 in Marseyside, England. As a youth, inspired by Eugene O'Neill, he left school and worked his way to China on a ship. In 1929 he entered Cambridge University, graduating in 1932, the same year his first novel, "Ultramarias," was published. His next novel, "Under the Volcano," was rewritten twice over six years before publication in 1944; it is set in Mexico, where Lowry lived for several years. From there he moved on to the U.S., then British Columbia, and finally back to England, where he died in June, 1957.

Since his death, his widow, Margerie, has been gradually releasing her husband's unfinished manuscripts. In 1961 a volume of stories appeared. In 1963 she brought out the selected poems and the excellent "Lunar Causitic." After the selected letters came the uneven "Dark as the Grave Wherein My Friend is Laid." Finally comes the unfinished novel "October Ferry to Gabriola," which Lowry began as a short story in 1948 and worked on occasionally until his death.

The publisher's introduction claims that the novel was completed before Lowry's death and that Mrs. Lowry touched it up according to his marginal notes. These two contradictory statements are refuted in the same volume by Mrs. Lowry herself, who acknowledges that she had no desire to rewrite what her husband began. This is a fortunate disclaimer, for it is unlikely that Lowry would have approved such a shoddy work. Lowry himself wrote in layers. First the plot and basic characters were laid down. After that he went back and added the elements which, for example, made "Under the Volcano" one of the great novels of this century. At first the plots are simplistic and the characters shallow, but a great book is produced when there are added Lowry's personal anguish and his layers of consciousness which in

judged by this unfinished manuscript, which does not deserve the wide commercial distribution it is being accorded. Lacking here are the signs of genius which abound in the finer finished works. It is unfortunate that such a bad novel must stand as an epitaph for such a great writer.

Political Dictionary of the Middle East in the 20th century

edited by Yaakov Shimon and Evyatar Levine

This authoritative guide contains a wealth of information on the historical, political, geopolitical, social and military aspects of the countries of the Middle East, as well as an account of the roles of the major powers and of the other countries which have played a part in the political development of the region since the beginning of the century. The 760 entries, arranged in alphabetical order for easy reference, and including 100 illustrations and 25 maps, have been written by some 50 experts on the Middle East and its problems.

Price in Israel IL 32.50

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On the writing of The saga of Hannah Senesh film criticism

WHAT IS CINEMA? Vols. 1 and 2. By André Bazin. Translated from the French by Hugh Gray. University of California Press: \$8.95 hardback, \$2.25 paperback.

Reviewed by Alan Rosenthal

THE best film critic in Europe" — this was Francois Truffaut's assessment of Bazin. But then, Truffaut was a devout disciple of the Master and his words may have to be treated carefully. What is unquestionably true, however, is that before his death in 1958 at the age of 40, André Bazin had established himself as the most influential and pioneering writer on film in France. What Bazin provided was a revitalizing force after the dead days of the German occupation, and so much so that it has been said of him that single-handedly he brought the French film back to life.

At first Bazin, born in Angers in 1918, seemed destined for the teaching profession. Though his earliest interest in film dates from his days in the army in 1939, it was not until he was appointed film critic of "Le Parisien Libre" in 1944 that he started writing seriously. Already in these early reviews — an approach which, though serious and profound, can be understood on all levels. Two years later, Bazin hit his full stride when he founded "Le Revue de Cinema" (later "Cahiers du Cinema"), which under his direction became, for a brief while, one of the world's best film journals.

Wide area
Bazin clearly rates as one of the most important writers on the aesthetics of the cinema, and the 26 essays selected by Hugh Gray in these first two volumes of his work to appear in English cover a very wide area of critical and theoretical questions. The essays range from a defence of Rossellini and his disquisitions on theatre and the cinema through to the pin-up girl and the destiny of Jean Gabin. They are amusing, exhilarating and provocative, and the only thing one regrets is that there was evidently no room to include Bazin's two key essays on the myth of Stalin in the movies and his criticism of the auteur theory, which attributes godlike infallibility to a few directors like Welles and Hawks.

Two essays on "Umberto D" and the Western show Bazin at his best. He is not content with merely analyzing De Sica's film in detail, but also issues a passionate plea to the French public to give the film the recognition it deserves. His essay on the Western, on the other hand, turns from the particular to the general and takes a perceptive look at the genre in the pre-Fifties days. Like Robert Warshaw he sees in the Western the American film par excellence, an epic cinema finally created by mythology meeting its true means of expression.

Because one accepts so many of Bazin's judgements today it is sometimes hard to understand his pioneer struggles in the 1940s and '50s. Stroheim, Renoir, the early Rossellini — those were the directors Bazin battled for in his pages. And when Chaplin's "Modern Times" was panned by the critics, it was Bazin who leaped to the rescue.

Possibly Bazin's biggest achievements were to popularize Italian Neo-Realism in France, to encourage Truffaut, Godard, Resnais and Chabrol, and very directly to inspire the birth of the Nouvelle Vague. Yet Bazin was never God, and his detractors, mostly Marxist writers on Poitiff — like Robert Benayoun — were always waiting in the wings to denounce his ideas in the most vehement of terms. What they objected to were his Catholic origins and beliefs, his humanity, and his middle-of-the-road liberalism.

Though much of the criticism was far-fetched, it was, occasionally, only too well deserved. Thus, in his essays on the evolution of film language and montage, Bazin presents his key arguments concerning the nature of film reality and the need for deep-focus photography. Both essays strike me as nonsensical, and critic Gerard Goulan — rightly to my mind — once attacked both essays as metaphysical mumbo jumbo.

Yet even when one disagrees with Bazin there is a pleasure in following his arguments and his prose. He felt through his senses, then rationalized his perceptions with a genius for logic. His pages are always alive, with the arguments of the reader being anticipated and disputed in every paragraph.

IN his essay, "Humane Literacy" George Steiner contends that contemporary literature "labours under the stress of inhumanity, experienced on a scale of singular magnitude and horror; and the possibility of ruin is not far off. There are luxuries of detachment one should like to afford, but cannot." And indeed, it is difficult to read the volume under review without becoming deeply involved in Hannah Senesh's story, without sharing her ideals and dreams, and admiring her courage and determination. Perhaps Prof. Steiner is justified in his assertion that none of the fiction dealing with the dread theme of the concentration camps rivals the non-fictional accounts (such as Dr. Bruno Bettelheim's analysis). English readers are now fortunate to have another personal and very human account of the period available. Marta Cohn manages to convey some of the lively spirit in Hannah's words and deeds, even in translation from the original Hebrew and Hungarian.

The volume under review includes two accounts by Catherine Senesh, Hannah's mother, which round out the portrait of Hannah, and which do not appear in the Hebrew edition published by Hakibbutz Hame'udim. The initial section, "Memories of Hannah's Childhood," provides a context for the diary, while the mother's account of their "Meeting in Budapest" provides a tragic conclusion to the unfinished diary.

Felt special spark
The words of Hannah's famous poem, "Blessed is the match consumed in kindling flame," provide a theme pervading her life and writing. Throughout her life, Hannah felt within her some special spark which made her take "the road less travelled by" and which indeed did make "all the difference." Once she had discovered the ramifications of her Jewish identity in a Christian society, her inner flame left her no peace. Her reaction to the shock of being excluded from office in her school literary society after she had been elected shows how her strong character was developing even at this early stage:

"To my way of thinking you have to be someone exceptional — not a faint anti-Semitism, which is the most difficult to fight. Only now am I beginning to see what it really means to be a Jew in a Christian society. But I don't mind at all. It is because we have to struggle, because it is more difficult for us to reach our goal, that we develop outstanding qualities."

Her outstanding qualities made her the star of Jewish movements as well as school activities in her Protestant boarding school. She herself allowed her to associate herself with those activities. Hannah came to realize that her new (Jewish) identity and commitment to Zionism gave life a new meaning and direction. It is interesting to note how she rapidly changed from a confirmed pacifist to an ardent Zionist to a paratrooper. Her mother reports that when at age 17 Hannah planned her ally to Britz Yisrael, she answered that even her objections by saying that even her ambition to be a professional writer was "dwarfed by present burning problems," from which she could never detach herself.

Of course to present-day olim and those contemplating aliyah is Hannah's reaction at the time. When she finally came to Britz Yisrael in 1940, she loved the land for its intrinsic value. Her attitude and insight enabled her to accept the facts of the country of her time, to transform them into a vision of the future, and to remold herself accordingly. She insisted on speaking as well as writing Hebrew. She engaged in activities connected with the upbuilding of the land, such as studying agriculture, and tried to internalize the values connected with that kind of life.

Alan Rosenthal, Associate Professor of Film at York University, Toronto, and Visiting Senior Teacher at the Hebrew University's Communications Institute, is author of "The New Documentary in Action."

fito in my heart, allow me to burn that which should be burned in my house — the life of Israel. And as you've given me an all-seeing eye, and an all-hearing ear, give me, as well the strength to scourge, to censure, to uplift. And grant that these words be not empty phrases, but a credo for my life. Towards what am I aiming? Towards all that which is best in the world, and of which there is a spark within me. About the suffering, the pain, the injustice... what can I say? He knows... For me He is more a symbol forces in which I believe. Despite everything, I believe the world was created for good."

Characteristically, her inner flame allowed her no rest in Eretz Yisrael while her Jewish brethren were suffering in Europe. In January, 1943, she suddenly thought of actually going to Hungary; although she clearly saw the absurdity of the idea, it still seemed "possible and necessary." Naturally, when Hannah discovered that a similar plan was to be carried out by a group of Eretz Yisrael Jews, she volunteered to participate in this very dangerous attempt to rescue Jews. Though conscious of the hazards and hardships involved, she felt the kind of destiny propelling her.

Her last days
First-hand accounts of her last mission and of her life in prison after her capture round out our understanding of Hannah. The mother's description of how they were finally united in prison is particularly heart-rending. The irony of the situation is heightened by the fact that one of Hannah's major motives for returning to Hungary was the chance of rescuing her mother. In solitary confinement Hannah courageously rebelled against the spirit of the prison and the regime. Not only did she manage to communicate with the other prisoners, particularly her mother, but she also ingeniously provided a centre of Hebrew culture from the high window of her tiny, isolated cell. Moreover, she defied the guards until the last moment when she was quite arbitrarily executed just before her trial was to begin. Yael Faigi adds his admiration for her courage in remaining faithful to the truth: in the very midst of Fascist rule she stressed the "great crime in which the Hungarians had participated... and admitted that she had come to save Jews." (Faigi also criticizes her undisciplined impatience for action and unlimited faith in her own logic.)

During their mission, Reuven Dafni felt that Hannah was creating a dream for the future, for the day they would reunite in an Eretz Yisrael that provided a homeland for all returning Jews. Though she never lived to realize that dream, her spark has become an integral part of that vision.

Susan Schaalman, lecturer in English literature at the Negev University and the Jerusalem Girls College.



Hannah Senesh — the spark that became part of the vision.

Hannah Senesh — the spark that became part of the vision.

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FRIDAY, MARCH 3, 1972



Long hair of this student is partly hidden under tallit.



Young Americans, many in hippie-style dress, in synagogue of the Diaspora Yeshiva on Mount Zion.



Rabbi Mordechai Goldstein, left, head of the yeshiva.

RICHARD Woldorsky, 18, was taking a short walk up Mt. Zion when he met two Americans. Although he'd come to Israel from the States in order to discover what Judaism meant for him, he certainly hadn't expected to be invited to a Yeshiva for Shabbat by two of his fellow countrymen and to end up by becoming a student there himself. Richard, however, is by no means unique. Indeed, the Diaspora Yeshiva has distinguished itself by the uncanny attraction which it seems to exercise over many young Americans. This is all the more remarkable when one considers that many of these young people had previously rejected their Jewish religion and background.

Joe Colon, for instance, was born to a Hassidic family in New York. "But," he said, "I rebelled against my parents when I was young. I rejected my religion, and started living like most other people in New York." Two initial visits to Israel did nothing to change his outlook. Searching for better values than those of Greenwich Village, he tried attending a yeshiva at 18. "But I found no one there to whom I could talk, or who could understand me." Eventually he decided to come to Israel once more.

"I'd heard about the Diaspora Yeshiva in the States and I decided to come here and see if I could find what I was looking for here." Joe is just going into the eighth month of his stay at the Yeshiva.

The man mainly responsible for the creation and evolution of the Diaspora Yeshiva is Rabbi Mordechai Goldstein. A religious educator with a doctorate in philosophy, he originally came to Israel from the U.S. in order to continue his religious studies. "After the Six Day War," he recounts, "there were many young Americans around who wanted to find a more meaningful relationship to their religion. So I started teaching part-time in the afternoon and as the group began to grow we became interested in forming a Yeshiva."

Not all Americans

Not everybody who studies at the yeshiva is an American. Elka Israeli, for instance, is an Israeli painter of considerable talent and reputation. He came to the yeshiva after managing several successful discotheques. "I was looking for something spiritual," he said, "something that would be more meaningful to me."

After a brief flirtation with Buddhism and meditation he spent some time in Safad, thinking, reading and listening to music.

"By the time I returned to Tel Aviv," he continued, "I knew that I wanted to get into Judaism but I didn't know how. Then a friend told me about this place. I came here, met some people, and talked to the Rabbi and I knew it was the right place for me."

"The Diaspora Yeshiva has, indeed, become the right place for many people who are trying to arrive at a deeper understanding of their religious tradition. To a large extent this is due to the flexibility which characterizes the Yeshiva. As one student noted, 'The Rabbi never forced us to cut our hair or to practice any mitzva until we understood and were ready to do what we had to do.'"

THE yeshiva tried at one stage to blend the old with the new by allowing some of the students to play their guitars as they prayed. Unfortunately this was not as popular with the Orthodox "establishment" as it was with the young yeshiva

Rabbi Mordechai Goldstein describes his Diaspora Yeshiva (Yeshivat Hatefutzot) as part of a "Tora revolution." WILLIAM GILMORE JR. reports on the institution and some of its unorthodox programmes — a "spiritual rock" group, a special girls' section, and a "retreat" concept of Shabbat.

students and Rabbi Goldstein found it expedient to discontinue the experiment.

However, two of the students have formed a band which plays "spiritual rock." Avraham Rosenblum and Yossi Rosenzweig call themselves the "Sons of Zion," and explain that the purpose of their music "is to turn people on to God. Music is emotion and we try to bring that feeling back into religion through our music."

One of the newest ventures is the girls' section of the yeshiva, started about six months ago as a result of the request of some American girls who wanted to learn more about their religion. Most of them were unwilling to attend a regular yeshiva because they felt that its strict and formal character would inhibit them from discussing problems which really concerned and bothered them. A programme was evolved in which girls pick their own course of study and are taught by many of the rabbis and teachers who serve at the boys' yeshiva. There are at present about twenty girls at the yeshiva, including some Israelis.

The Diaspora Yeshiva originally used the facilities of another yeshiva, then moved to the Rambam synagogue in the Old City. Development plans, however, forced them to move to their present home in some abandoned military buildings on Mt. Zion.

The yeshiva has had to face a host of difficulties. The greatest problem has been that of finance. There have been political and personal differences between the Ministry of Religious Affairs and the yeshiva and there is accordingly little financial support from the Government. Rabbi Goldstein has therefore been forced to solicit funds from the tourists who visit Mt. Zion and has even on occasion visited Jerusalem's more luxurious hotels in search of revenue.

Orthodox complaints

The yeshiva has also been plagued by complaints from the Orthodox, who generally view it with a jaundiced eye.

"They can't understand the styles or the behaviour of my boys," says Rabbi Goldstein. "They just don't seem to realize that they're spiritually minded and oriented." The un-Orthodox practices of the yeshiva are a further source of dismay to more conservatively-minded Jews.

"We want to make every ceremony and ritual a meaningful act," the Rabbi explains. "Take Shabbat, for instance. We prepare in advance so that we can make it a spiritual retreat. We sing and dance, and some of my boys have even set the Talmud to music to make it more attractive."

The popularity of the Diaspora Yeshiva among so many young Americans, therefore, is largely due to its revolutionary character. "We want to start a Tora revolution," Rabbi Goldstein once said. "And we mean to make Judaism something that is real to life and not just a meaningless bunch of words."

INN OF THE GOOD SAMARITAN



Ruins of Crusader vault, with Judean Desert in the background.

"A certain man went down from Jerusalem to Jericho, and fell among thieves which stripped him of his raiment, and wounded him, and departed, leaving him half dead."

Jesus' parable, told in the Gospel of Luke, chapter 10, goes on to describe how a priest and a Levite both saw him and "passed by on the other side. But a certain Samaritan... brought him to an inn, and took care of him. And on the morrow when he departed, he took out two pence, and gave them to the host and said unto him, 'Take care of him; and whatsoever thou spendest more, when I come again, I will repay thee.'"

Traditionally, the scene of this human story was the Inn of the Good Samaritan, also called Khan Hathrurah, at Ma'ale Adumim — the Red Ascent — some 18 kilometres east of Jericho. The name in Arabic, Ta'lat e-Dam, has a double meaning and may stem from the reddish soil of the area or from the blood that often flowed when robbers attacked peaceful wayfarers going about their lawful business.

Starting from Jerusalem, drive eastward, passing the village of el-Azarieh, or Bethany, with its lovely church and memories of Lazarus and his sisters, Martha and Mary. About eight kilometres on an unsurfaced track leads off to the right to Mar Saba and the ruined fifth-century monastery of St. Euthymios, while some two kilometres further on, a second path leads left to Ein Farra. Continue a little way along the main road until you come to another track bearing left to Ein Fawar and the monastery of St. George of Kosiba in Wadi Kelt. Then, at the kilometre 19 stone, you will see the shell of a large building to your right. This is Khan Hathrurah.

Leave the car, and walk around to the side away from the road, where an impressive gateway, a cuneiform tree beside it, gives on to an enclosure about 45 metres square. Inside the courtyard, to the left, are the remains of fairly recently-built rooms and stables. Although none is visible now, some writers speak of patches of mosaics from a Byzantine monastery — the Monastery of St.

Khan Hathrurah, at Ma'ale Adumim, 18 kms. east of Jerusalem on the road to Jericho, is best known as the site of the New Testament story of the Good Samaritan. It is

also mentioned in the Book of Joshua, and is the scene of some interesting ruins. Sylvia Mann guides us around the site, and relates some of its history.

Joachim — in the yard. What you can find, however, are the stone wall-rings to which riders used to hitch their horses.

Shadow of the cliff

In the centre of the yard is a capacious, round-mouthed cistern with two rock-hewn troughs nearby. Rev. W.M. Thomson, ex-patriate in Roman times, was ploring here about a hundred years ago, relates how he rested and had lunch "under the shadow of the cliff, where a poor Greek finds a precarious living by supplying hungry and thirsty travellers with coffee, eggs and bread, and water from the cistern among the ruins of the old khan opposite."

*** THERE seems little doubt that a caravanserai — or half-way house between Jerusalem

and Jericho — stood at Ma'ale Adumim from ancient days. Twenty kilometres was about the maximum distance a mule or donkey could manage at one stretch, and the protection and refreshment offered by the khan made it a welcome oasis in these bare and perilous hills.

In Roman times, a fort on the adjacent hilltop protected the here a "castrum," or small fortress, to watch over the pilgrim's way. Driving a few metres on from the inn in the direction of Jericho, then turning left up a section of the old, winding road, you will soon observe the ample relics of what is sometimes called the Castle of Maldoim — from the Hebrew, Ma'ale Adumim — sometimes Adumim, and some-

times Turris Rubra, or the Red Tower. Scrambling over the boulders to the crest of the hill, you can trace the massive barrel-vaulted halls and stores that once surrounded the 50-metre-square central court. If you look carefully, you can also see sections of a second wall of well-cut masonry enclosing the compound just below the buildings, while a deep, rock-cut moat, about 6 metres wide, defended the whole.

From the northern edge of the castle, a wide panorama opens out extending from Jericho and the Dead Sea on the east to the Mount of Olives and Jerusalem on the west. Close at hand, are a number of large, stone cisterns which provided water for the knights and their retainers.

Meron Benvenisti, in his book "The Crusaders of the Holy Land," remarks that it was the Knights Templar who constructed and manned this dangerous post, as they did many similar equally hazardous positions.

MA'ALE Adumim is mentioned in the book of Joshua, chapter 15, verse 7, and again in chapter 18, verse 17, as being on the border between Judah and Benjamin. For centuries it remained — as it was during the Second Temple days — a stopover on the troubled route linking Jerusalem and Jericho, while archaeological finds confirmed that the Roman and Byzantine strongholds here probably lasted until the Persian invasion of 614 C.E.

Crusader castle

To pass through Ma'ale Adumim, this barren, neglected haunt of robbers and cut-throats, during the early Arab occupation was a frightening experience. With the coming of the Crusaders and the construction of the Castle of Maldoim the road became safer until Saladin conquered Jerusalem in 1187, and Maldoim was abandoned. Under the later Arabs it relapsed into disorder, and for hundreds of years, travel could be undertaken only in organized companies.

Reverend W.M. Thomson's tale attests that around 1370, the Inn of the Good Samaritan was in ruins. In 1903 it was apparently rebuilt as a Turkish police post, and since then, successive governments have left their mark on Ma'ale Adumim. First, World War I, with the British crushing Turkish domination; World War II, the War of Independence of 1948 and the subsequent Jordanian rule lasting until the Six Day War in June 1967, — each happening brought its particular pattern to this part of the land.

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Inn building, which was used as a Turkish police post about the turn of the century.

Diaspora Yeshiva students go over passage in Talmud in Mount Zion courtyard outside yeshiva building.

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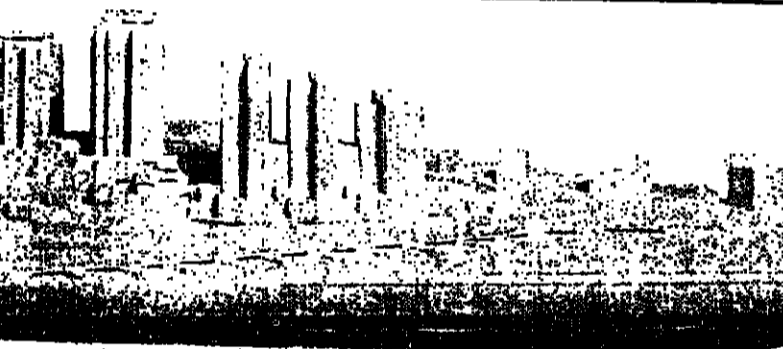
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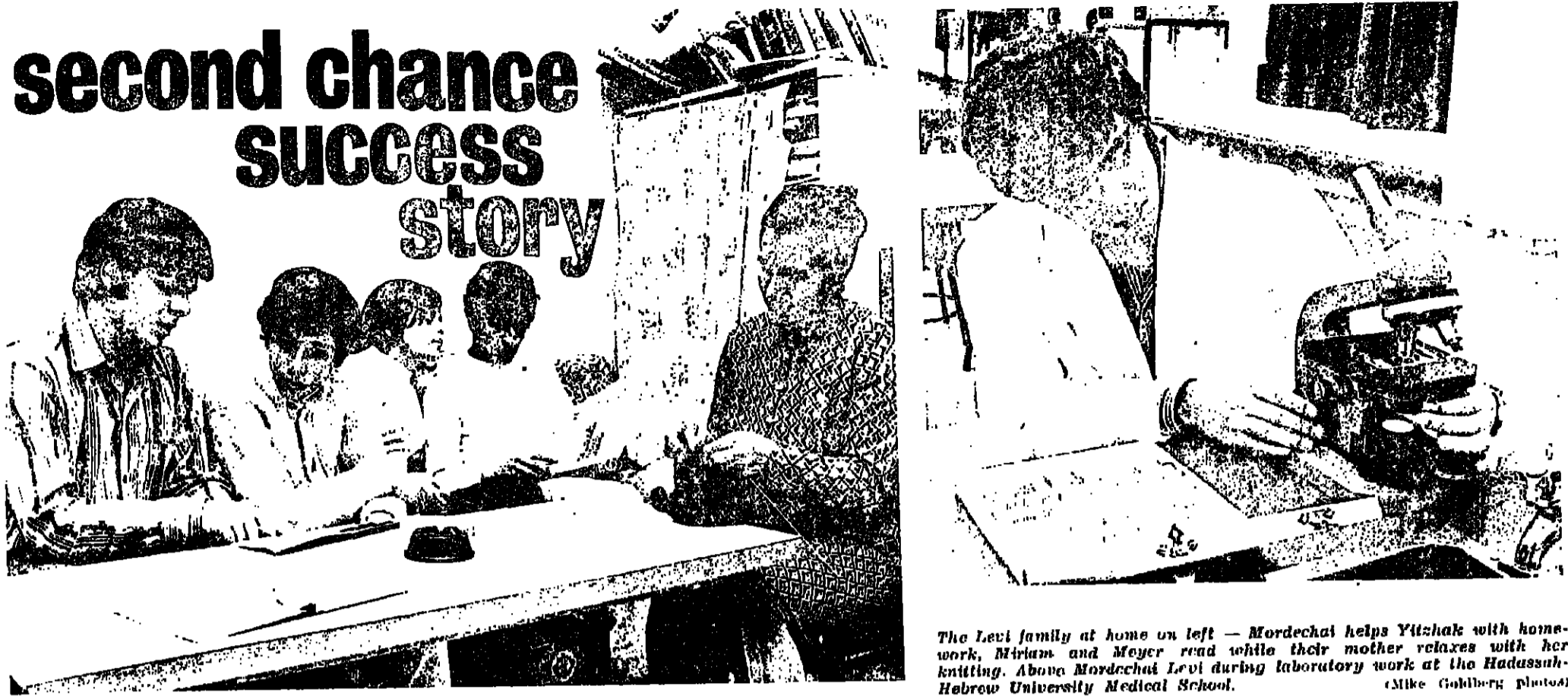
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The Levi family at home on left — Mordechai helps Yitzhak with homework, Miriam and Meyer read while their mother relaxes with her knitting. Above: Mordechai Levi during laboratory work at the Hadassah-Hebrew University Medical School. (Mike Goldberg photos)

second chance success story

By Lea Levavi
Jerusalem Post Reporter

WITH only IL1,000 a year to live on, Mordechai Levi — 23 and a second-year medical student at the Hebrew University — recently added room rent to his expenses. He would have liked to remain at home but studying was difficult in his family's one-room Jerusalem home, where there were five people, a blaring radio and a television set.

"I used to tell my younger brothers — one is in high school and the other is in the eighth grade — to turn off the radio and television and start studying," Mordechai told me when we met recently in his Jerusalem home. "But I really didn't expect them to listen. When I was in high school, I didn't study either. I wanted to have fun."

Though not keen on studying, Mordechai's brothers are willing to work; one of them, in fact, has a job as a night messenger at The Jerusalem Post. "When I got the letter from you about this interview, my brother started teasing me. 'I've been working there three months. Why are they coming to interview you?'" he wanted to know.

Medical dream

It was during Mordechai's high school years that he first felt that he wanted to be a doctor, though he does not know exactly why or how. In those days, however, medical school was a dream. Conditions at home were difficult. His father, originally from Lebanon, had died. His widowed mother, who had come from Persia had to somehow bring up three sons and three daughters on a IL450-a-month welfare grant. Besides, Mordechai himself was not really interested in school and his matriculation average was less than 7. But during his third year in the army, he was selected for the Hebrew University's Pre-Academic Preparatory Course, reported on by this writer previously.

"I think the army selected those of us who seemed to have potential but who needed help." Now he began to be really motivated — and unusually strong motivation characterizes the students in this course. Despite his high school humanities background, Mordechai succeeded in getting over a 90

average in the natural sciences preparatory course. Four of the other soldiers in the course also wanted to get into medical school; three succeeded, and the fourth is studying chemistry.

At the time, Mordechai had some complaints about the course. "I thought, for example, that the lecture classes were too large. We were all used to high school classes. Now that I am in the University, I realize it was a good idea to have us get used to lecture hall classes."

Financial help

Through the Pre-Academic Course, Mordechai became eligible for financial help from the Hebrew University Alumni Association, which gives scholarships to "graduates" of the Pre-Academic Course who are accepted to the University. This assistance, plus help from the University itself, gives Mordechai about IL2,000 a year, with which he pays tuition and living expenses. His budget is a tight one. Though two of his sisters have married and things at home are a little easier, the family cannot help him. (His third sister still lives at home and attends nursing school). With almost 40 hours a week in the classroom and at least that much time spent studying, Mordechai cannot find a job.

"I do hope to find a job this summer. I would like to work in a hospital as a practical nurse or something but I will have to wait whatever job pays best. Unfortunately, I cannot be choosy."

He admits he sometimes envies those of his fellow students who drive to school and do not share his continuous money worries. "I think I have to fight harder than they do to succeed. But then, maybe I get more satisfaction because it doesn't come so easily."

Many boys in Mordechai's circumstances might have become bittered or lazy, loitering on street corners or dabbling in crime instead of working or studying. In talking to Mordechai, it was obvious that somehow he and his family never would have dreamed of such things. It would have seemed both foolish and rude to ask him why, through it is an interesting and important question. Perhaps the religious neighborhood in which he has always lived (Shunat Kerem) had something to do with it. Maybe close, warm family feeling helped.

Though he is not religious, Mordechai describes his family as "traditional"; his mother lights candles on Friday evenings and kiddush is made on the Sabbath. "But nobody stops me from studying on Saturdays," he said. "This neighbourhood is not like Mea Shearim."

"Sure it's hard. But our family has struggled for so many years that we'll just have to find the way to struggle a little longer... The most important thing is that, even if I can't work, I can manage without taking anything from the family."

He has never argued the pathology question with the extremely Orthodox. "I do not know their argument well enough, and I am not certain I could convince them that medicine needs pathology to find new ways to save lives... I wonder how many of those who object to autopsies know why they object?"

There are several yeshiva graduates among his fellow students and the religious question never arose among them. He only remembers one discussion of religion, "One of the yeshiva graduates had a theory that it is all right to listen to an Arab radio station on Saturdays. If you listen to an Israeli station, you are forcing Jews to work for you."

No complaints

Unlike many sabra students, Mordechai does not complain about immigrant students. He does not think there are many in his class: "There are a few who studied with me in the Pre-Academic Course. In those days, they barely spoke Hebrew. But today you would never know they were immigrants."

He was surprised and embarrassed when I complimented him on his own beautiful literary Hebrew. "It is my native language — of course I speak Hebrew. I used to read a lot too, but now I read only textbooks and they are not in Hebrew, unfortunately."

Mordechai has not yet made any decisions about specialization. "Medicine is changing so fast that who knows what fields will be open in four years, when I finish."

"You know, it really is not nice that I never wrote a thank-you letter to the Alumni Association (The Hebrew University Alumni As-

sociation, Givat Ram, Jerusalem). Without them, I could have never gotten this far and I would not be able to talk about what I will do when I'm a doctor. Please do me a favour and mention this in your article."

Mordechai is not exactly sure why he wanted to be a doctor. He was a healthy child, and had no real contact with medicine. "I really can't put my finger on what gave me the idea."

Because of his difficulties in studying at home, he decided to rent a room with a friend, though a year later it's a pity to waste his total budget for the year (after not exist in medical school, to his tuition) is about IL1,000. "I guess physical conditions at home were one of my problem in high school. Keep up.

But the truth is, as I said, that I really was more interested in having fun than in getting good grades." Mordechai thinks high school students are not aware of how important grades are for their future. "Those of us who got to the Pre-Academic Course were lucky." Mordechai wonders if the Pre-Academic Course would not be a good idea for those who are not sure what they want to study. "I have so many friends who changed majors after the first year at the University and it's a pity to waste a year like that." This problem does not exist in medical school, to his tuition) is about IL1,000. "I guess physical conditions at home were one of my problem in high school. Keep up.

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PURIM ALL THE TIME

As Purim approaches we start the great, rambling, whimsical, and typical devotion in its wake with vague promises about clearing up later on based on a highly unconvincing in my direction as a kindly gesture. It was to forestall this that over the years we have collected a great trunkful of discarded garments, odd curtains, lengths—ideal for queens, angels, and Eastern potentates of high degree, and various local costumes brought home by family travellers.

The sari never came back but there are still some pre-revolution Chinese tunics and pants complete with pigtails, a kimono, a kilt and a dirndl. There are also the relics of my own painstaking efforts. The rather half of a cat, a red Indian headress with mouthing feathers, a nightgown with a hoop sewn resolutely into the skirt—can't remember what that was.

In spite of all this available material my daughter always fixes her gaze on the newest and best that my wardrobe can supply. After a brief but biting battle over a rather good cocktail dress that she feels would make her look like Cleopatra—though it has no such effect when I wear it—she elects instead to be a cowgirl in my fringed suede jacket and my boots. If her best friend can have my wig and my double sided cape to be a lady spy in (a double agent?) and her second best friend one of our new coloured sheets to imitate a market lady from Zurich.

The pillowcase will do nicely for the head covering and I exact from her a firm understanding that she will not, as she first proposed, make a slit "casually repaired afterwards" to facilitate its donning and doffing.

The elaborate Mexican costume that I carried half way across the world for her delight is recently bestowed on yet another friend and the white rug with the black devils that I had stored over in Uman is booked by a smallish boy to use as a scrape.

He is not exactly a friend, being only half Haman's; she and anyway of the wrong sex but because of his proximity he is occasionally admitted, in times of great shortage, and allowed to temporarily fill in a gap in the establishment and hurriedly sneaked out by the back door when someone more suitable turns up.

The most popular item in our repertoire, the one which has graced the largest number of fancy dresses, is the top hat that used to belong to my father. As he could only be induced to wear it by violence and the threat of sanctions, he would have been surprised to see how eagerly it was snatched up. It has crowned the sartorial elegance of an English lord—though the only lord that I was ever on speaking terms with generally wore a crumpled raincoat from which more often than not a button or so was missing—a French baron in faultless frock coat and white cravat made by his man, a tinguistler in a circus and an old-fashioned chorus girl dapperly clad in a modest bathing suit and a flilly skirt.

Now when a Rip van Winkle roused after a twenty-year nap might be excused from thinking that it is Purim all the time, it is difficult to find something unique and original. Perhaps a neat ladylike tweed suit worn with a twist and pearls, would strike a fantastic and exceptional note.

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A thoughtful wife

SARAH KADISH of Philadelphia suffered a heart attack three months ago and died at the age of 75. A stalwart, devoted Jewish, she made a fortune selling religious articles to the Jews of America.

As Sarah felt her condition worsening she called her husband Abraham and other witnesses, and gave him her death bed testament. There was a nest egg of \$250,000, she said and indicated where he would find it. Her first instruction was that this money be used to distribute to institutions in Israel before the first month of her death was out.

Then came her second dictum — he was to wed again — also within the month. Any protest from her husband was silenced with the statement that she had chosen his bride. She was their old friend, and she knew well that he liked her.

Abraham Kadish carried out her instructions. He came to Israel with his bride and the Rabbi of his congregation. Together they chose a representative list of institutions needing some special assistance. He picked those he felt closest to his late wife's spirit — especially those of religious orientation. Mr. Kadish will be returning here shortly for some cornerstone laying, ceremonies.

Sarah Kadish believed that all Jewish homes in America should have something Jewish. Way before the "Hamukka law" (to counter the Christmas tree) came into being she started to develop her business of ritual objects of all sorts. She carried on an aggressive sales campaign for *lulav, tefilin and mezuza*, along with organizing workshops to fill all the major requirements for synagogues. She was a remarkable businesswoman and during her lifetime made all sorts of major contributions to medical organizations and charities both in the U.S. and Israel.

She also made sure that her husband would continue to live most comfortably with his new wife. A trust fund was thoughtfully set up to care for this.

This story of her last will and testament came to the attention of Deborah Benich of Jerusalem, who was visiting in Philadelphia, where Sarah Kadish died.

HELEN ROSSI

GARDEN HINTS FOR March

By Della Cohen

Easy growing plants

Geraniums
Very common now they have become a "classic" decoration for terraces and balconies. For Jerusalem especially, it will be difficult to find a more resistant or suitable plant for the city's climate. It is true that few plants can so easily adapt themselves to unfavourable conditions, but it is also true that few plants react with greater intensity when you take good care of them.

Principal species: The geranium family is so called from the Greek word "geranos"—crane, suggested by the beak-like capsule fruit. There are three principal species: The "zonal" geranium, a vigorous plant, frequently similar to a bush, with leaves marked by a darkish zone and an infinite variety of flowers purple or white ones with rose heart drought.

The "ivy" geranium has the characteristic of growing along the ground or in the direction of the soil, if planted in a pot. Generally has pink flowers, but you can also find purple or white.

The "pelargonium" is characterized by maculated flowers from pink to lavender, which do not last very long, but give a unique touch of warm colours.

Cultivation: All three species need plenty of sun. A temperature of between 18° and 21° helps to increase flower production. An additional and very important factor is the use of containers big enough for their roots. Too sandy soils are not good. A clay soil with a generous amount of rich mould (possibly made with old animal manure) is the best.

Fertilizers: Before using liquid fertilizers, the soil should, first, be moistened with water. Use fertilizing during the entire vegetative period. Soluble fertilizers containing a high percentage of phosphorus and potash produce a rich flowering. Fertilizers containing nitrogen should be used only in the regrowth period.

Watering: Different species of geranium have different needs as to watering, the most sensitive to humidity is the pelargonium and therefore the drainage must be good. Ivy and zonal geraniums are more tolerant to humidity. Water abundantly in summer and let the soil dry before the next irrigation.

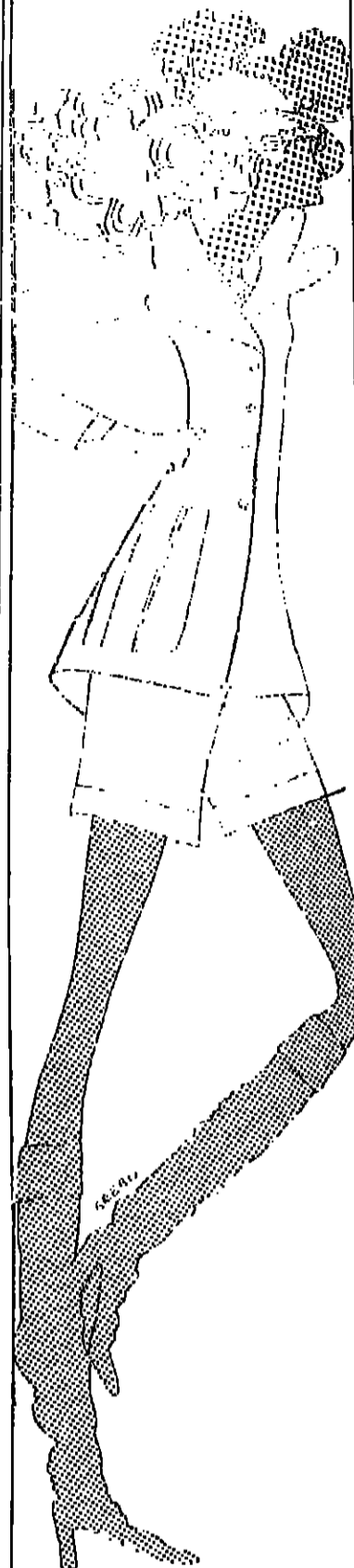
Pruning: Pelargoniums do not need pruning, apart from the pinching off and the removal of dead, diseased or injured branches. Do not pinch the pelargonium in its early period and also later be careful in pruning because of its difficulty in producing new branches on the woody parts. Geraniums multiply very easily. Cuttings can be taken in almost any season. The cuttings should be taken from a healthy plant and there should be two or three nodes on each cutting. Lower leaves are usually cut off. If the remaining leaves are large, cut away one-third of them.

Petunias
These are sun-loving plants, more sensitive to drought than the geranium. Petunias are very beautiful cultivated in pots and boxes on the balconies. Give them protection from the wind and keep them cool. The west and east sides are preferable to the southern exposure. In the garden it is sometimes more difficult to find a good place for them. The mixed border seems to be a good solution. Sometimes they are useful for concealing any unattractive wall or step, because they have such a nice way of growing over and around.

Varieties: The cultivated petunia is the "Petunia Pyralis" resulting from a cross between "Petunia violacea" and "Petunia nyctaginiflora," both originating from Brazil. The petunia is an annual, often cultivated as a perennial plant. There are single, double-fringed and plain petaled varieties.

Cultivation: Petunias may be raised from seed. The seeds, which are minute, should be sown early, from January or February, indoors. Sow in light, finely sifted soil, and cover very lightly. Very good results can be obtained by sowing in vermiculite. When the plants are big enough to be handled (after 25-30 days) pot singly, or a little later, directly in the garden at a distance of 40 cms.

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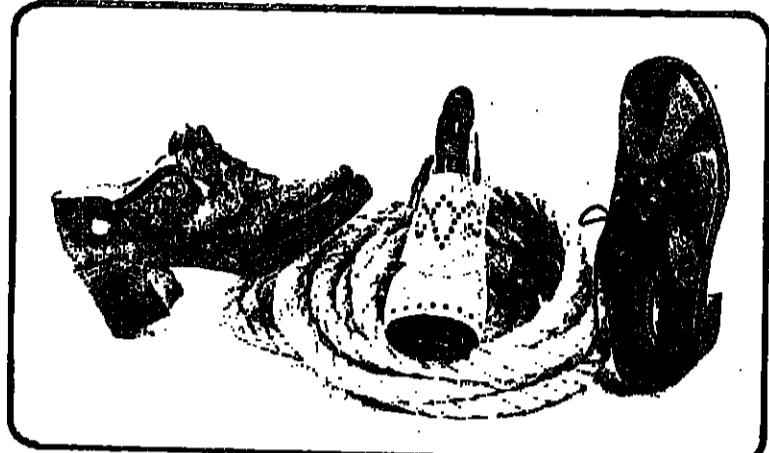


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COBBLER

ON STAGE



Handbag range from Bege Or (left to right): shoulder bag in tartan effect leather patchwork, casual bag in "shaven cow" soft suede saddle bag and, beneath, smart travel bag in tapestry-look jacquard knit trimmed with toning suede.

Alma boot (top) has unusual and very neat centre front slip, combining subtle suede tones — lilac, burgundy and purple, and sand, rust and brown. Platform-soled suede pump, right, has same colorings. New models from Zriet (bottom): left, black patent lace-up with platform sole, centre, a suede sandal and right, patent walking shoe.

Bright new boots by Elge come in striped and patchwork effect leathers in gay colours. Fur topped model is in brilliant scarlet and model at extreme right is dark brown with colourful tuft applique. All have thick wedge soles. (Photos by Yona Zaloznik)

By Catherine Rosenheimer
Jerusalem Post Reporter

TEL AVIV. — "COBBLER on the Stage" might well have been the title of a somewhat unusual musical show which took place last week at Tel Aviv's Ohel Theatre. Held within the framework of the Shoe and Leather Goods Week, it was intended as a joint promotional showing of shoes and bags by exhibitors for the benefit of export buyers.

Presenting such relatively small accessories on a large stage is no easy matter. Director Yoel Zilberg, assisted by Nisran Gannor, handled the problem both intelligently and effectively including good music and choreography as that, even sitting some way back in the dress circle, it was possible to see each and every shoe clearly.

To a background of an arched amphitheatre, a team of models, male dancers and children, all dressed in tangerine or purple, danced around the stage showing luggage, fashion bags, colourful arrays of boots, shoes and sandals as well as children's styles.

Colourful picture
From the design angle, new shoe collections for next autumn and winter present a varied and colourful picture: boots in patterned suedes, leather with multi-coloured appliques or patchwork; sandals have become very '30s in appearance with exaggeratedly thick, cork wedge soles. Many are distinctly chunky and heavy, more like upon heeled, pump-toe shoes, made in studded or punched suedes or multi-coloured stripe effects covering most of the foot; casual and lace-up shoes are very much back in the fashion picture — all kinds of denim sneakers, "bible and white" lace-up, lace-up strollers in two, three and even four different suede colours. In contrast, more elegant shoes take on a lighter look than for many seasons and the classic shaped court shoes are plain and simple, often in suede, in firmly back against the "beating" troubles of the shoe industry, still in the early stages where exports are concerned, and still suffering from a lack of factories capable of large-scale output, design and variety do not appear to be a problem, ranging from the Shoe Week were definitely impressive. In terms of the number of buyers attending and

scale of orders placed, Shoe Week can certainly not be compared with Fashion Week.

Walking from room to room on the closing day of the event to gauge the opinions of Israeli manufacturers, I found some very enthusiastic, others extremely pessimistic. Several representatives of local buying offices — agencies for many of the large U.S. and European chain and department stores — were to be found, busily taking notes of what they saw. For them, the event presented a convenient shop window of the products of the shoe and leather goods industry. It may well be that results will come later when they direct their buyers to new supply sources in coming months.

Araukel Israel, largest of the Israeli handbag producers, reported that some orders had been taken during the week; mostly from regular customers who would buy from them in any case, outside the framework of the event. Carat, another handbag producer who also participated in Fashion Week, felt that the event was a waste of time. "No comparison to Fashion Week! I think the two should be combined, since Fashion Week attracts plenty of merchandisers and fashion coordinators from large stores who also have buying authority to place orders for accessories," Carat's Mr. Lauer said, adding that "if I saw a buyer here I'd photograph him!"

Moccasin buyers

Marina, producers of men's and boys' shoes, had found enthusiastic reactions from buyers on their line-up of moccasins; but prices were too high. "Although our actual prices are the same as those in Italy, the Italians have a preferential rate for selling to common market countries; we don't, and also have far higher shipping costs; the problem is not that we cannot produce the required quantities for export, but simply that we cannot compete price-wise." Another manufacturer of men's shoes — Mr. Ben Anital of Jona, already established in the export market — was far more optimistic. "We are a positive step. Even if only from it, it's worth while. The smaller manufacturers must learn to look for orders — then develop production capacity accordingly. If their approach is right, they will certainly be able to take orders here." Jona's number of buyers attending and American customers, says Ben Anital,

find that his shoes offer better prices and quality than comparable Italian ones.

Another satisfied exhibitor was Ninto — a twenty-year-old company making a wide range of cork-soled sandals: a line which is currently very "in" fashionwise. "Rome wasn't built in a day," says Ninto's Managing Director. "We made positive contacts with export buyers at the first Shoe Week in 1969. By last year we had satisfied customers returning with repeat orders, reaching a total of \$45,000. Best-sellers in the Ninto collection were reportedly a red, white and blue suede mule with neat shaped appliques and very thick cork platform soles and plainer mules with thong-bound edging to the leather ramps.

Combining weeks

The export manager of Toyland, manufacturers of novelty slippers in Acrilan pile fur, was also of the opinion that the Shoe and Fashion Weeks should be combined. He estimated that the event had attracted only 30 really serious buyers, a disappointing number. Newest in the Toyland slipper range are brightly coloured shaggy fur boots for adults and children's slippers made up like furry cats and dogs; new sock tops held them firmly around the ankles. Where shoe and sandal design is concerned, Roat can always be relied upon for exciting, new designs. Jaacov Rosi's latest collection includes plaited rope sandals with brown suede soles, lots of brightly coloured clogs, often with nautical motif appliques, good looking white leather moccasins, denim desert boots in blue with bright yellow leather trim, black suede clog-type sandals, wedge heeled and with a red star and heart applique... and many others.

Where the local market is concerned, Roat has few complaints. "But exports are very, very difficult," he says. "They like my designs, but my prices are too high. Also, Israel is not established as a shoe producing country; buyers are frightened of committing themselves to big orders here. Sometimes they place orders here out of sentiment; that's not good. My exports are confined to a few exclusive New York boutiques who are prepared to pay high prices."

Large producers of a very fine looking range of boots, are also in the "quality shoe" bracket, producing high quality boots "in hundreds, not thousands." Already exporting to boutiques in the U.S., Great Britain and Japan, they reported new contacts with Dutch and Australian buyers at Shoe Week; will also soon be selling to tourists in a new boutique at the Sheraton Hotel. Design here was really exciting: beautifully cut and finished platform soled boots, some plain, many in striped designs with chunky wooden stack heels as for example a green suede design with orange and purple suede star appliques.

One of the largest exporters of quality boots and shoes is Alma, with a \$800,000 export turnover. Managing Director Jo Horowitz was very satisfied with orders taken at the Shoe Week—though he admitted that most of his customers were ones to whom he supplies regular stocks.

That's just not competitive. In fact the Italians have Israel listed on sandals; I'd very much like to see cheaper sandals here — if you could compete with the Florentines on price, you could have a fabulous sandal industry."

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Fashions flash by in Jerusalem show

By Joanna Yehiel
Jerusalem Post Reporter

THE fashion show presented at the Beit Ha'tan on Purim eve by the Working Mothers Association of Jerusalem during their Bazaar went off such a speed that the whole thing was over an hour before time. Thus, from a maze of clothes, seen at racing speed and (on my part, anyway, from a great distance) the item that made the most impression was the very funny, top-speed, wisecracking presentation of the clothes by compere Meir Harnik.

"You open this bra with a 'click'—but I can't show you that this evening," he told us, as a particularly voluptuous blonde model whizzed her way past our eyes.

"It's possible to sleep comfortably and nicely in this pyjama—if they let you alone," he said doubtfully, gazing at a great expanse of bare leg below a baby-doll pyjama.

"This wig will keep its style for five years... although what woman would want it to last that long?" he asked, showing that he knows more about women than many wig producers.

When a girl showed pregnancy clothes, he affirmed that now, at last, "women can look nice even when pregnant—although, of course, it's a little late..."

As an "apertif," Miss of Jerusalem showed a range of "beach and leisure wear"; mainly tiny little dresses made of very pretty, often flowered, towelling, sleeveless, and some doubling as tunics or even blouses I liked the few housecoats shown, looking light and airy for summer.

Triumph International showed same bra-and-panty sets, which I was too far away to distinguish (although the compere obviously enjoyed himself), and some very attractive baby-doll pyjamas.

Six or seven wigs by Salon Zahava Levi showed how it was possible to totally change one's look from morning simplicity to afternoon elegance or evening splendour.

The clothes shown by Stock and Co. were, as always, a successful combination of clothes for all ages, from very fashionably little white suits with the '40s look to full-length luxurious range suede maxis. All the outfits were well accessorized with boots and caps and scarves.



The "cosmetic corner" at Nahal Higel in the Jordan rift.

(Freiden photo)

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Must robe is casually chic, loose and comfortable; has cross-over fastening at the neck and the belt and the stripes are in a striking combination of white, burgundy, blue, pink and olive green.



Latest quilted look for next winter, interpreted by Roy Ben Joseph in the fake-fur trimmed jacket. Quilted section is striped in a bordeaux, blue and orange, with lining and square-topped sleeves are in navy blue pile and the jacket fastens with matching hand-crocheted pompons.



Rikma's unusual back-fastening apron dress has wide, cape shape sleeves and front panel in a print by Ruth Sorjaky, commissioned especially for this design; colourings of the dress are shocking pink with mustard and yellow.



Empire line dress with romantic look has closely fitting, scoop necked bodice and long puff sleeves with narrow stripes in bold red, blue and yellow colouring, exactly repeated in the wide stripes of the skirt. Narrow band under the bust has blue Hebron glass medallion at centre front — a characteristic Rikma accessory. (Peter Herweg photos)

RIKMA AND ITS 'CINDERELLA' FABRIC

By Catherine Rosenheimer

Jerusalem Post Fashion Reporter TEL AVIV. — THE Rikma success story is a true case of "rags to riches." Five years ago, designer Roy Ben Joseph was looking for an inexpensive, locally-made fabric with which to create a new fashion line — and the cloth she picked was "Moldior," originally intended for dishrags and floorcloths.

Realizing the potential of this coarse-wove cotton, she persuaded its somewhat sceptical manufacturers to produce some sample lengths in her own colourways: vivid stripes in sea, sun and desert tones; brilliant purples, oranges and reds, striking blues and greens.

Starting with a collection of hostess gowns and beachcoats, this "Cinderella" fabric made its first appearance on the fashion scene in the form of long hooded robes, caftans, ponchos, brief tunics and pants and many other variations; one of the few collections with a distinctly Israeli and highly original look.

"In 1966 we started to think about exports: we were told this is not fashion — the line is all wrong." Export sales totalled less than \$5,000 — but we decided to carry on none the less," recalls Roy. The following year things took a remarkable turn: following an enthusiastic reception by customers and very good press coverage of the collection, buyers started returning with repeat orders to the tune of \$60,000. Last year saw a record total of \$300,000 in export sales: a sure sign that the courage of Roy's convictions has more than been proved right.

There are several secrets to the Rikma success story. Never standing

still, with a constant eye open for innovations, Roy has expanded, improved and varied the collection from season to season, retaining a distinctly individual handwriting but never stagnating. Shortly after the Six Day War, she was the first to experiment with the use of accessories from the Arab territories: Hebron glass medallions, olive wood beads and insets made in Bethlehem, colourful flat-weave braids from Gaza, are all integrated into various models in the collection. Superficially, they serve to give decorative and original effects to the clothes.

Roy's purpose in using them was not only in the cause of originality, but based on a firm conviction that Arab and Israeli workmanship should be combined and that she wanted to create fashions which were not copies of anything else, but truly a product of the Israeli environment in colouring, in materials and in the character of accessories and trimmings. At the same time she has succeeded in creating a look which is far from "kitch" or "folklore." It has undertones dictated by current fashion trends, is highly wearable and has a very distinct personality of its own.

Other developments in the line have included the introduction of striking prints — outside buttermilk, a brilliantly coloured, abstract design which first appeared on a circular poncho, created especially by Zlora Shimshi to suit Roy's designs. All the prints in the collection, most of them by Zlora Shimshi, Ruth Sternschuss, and Evelyn Pauker, are the result of full coordination between fashion and textile designer which exists in remarkably few fashion concerns.

Looking again for something new, Rikma introduced an *après-ski* line two years ago; this time a new departure in shaggy acrylics, and also a successful one. Men's wear too has been added to the range while the most recent development, launched at Fashion Week last month, was a collection of quilted models, spot-on fashionwise and an ingenious means of turning the original cotton fabric into one for winter wear, made up into hostess

skirts and boleros or fur-trimmed jackets, capes and full-length hooded coats. Constant open-mindedness, inborn flair and technique — largely self-taught — on Roy Ben Joseph's part make up a large part of the Rikma success formula. (Success, incidentally, has never gone to the head of this very likeable, striking-looking red-headed designer. With a streak of true modesty she is always willing to learn and never hesitates to commission outside assistance wherever she feels her own technique is inadequate.

She is the first to acknowledge the very considerable part played by Zlora Shimshi in creating colourways and prints. The other part of the formula can definitely be attributed to the close-knit family nature of the business: by no means always a satisfactory base, but in this case definitely so. Rikma was in fact established in Bulgaria by a father of the family, Shlomo Hananel. Immigrating to Israel in 1948, he set up a small lingerie business in Tel Aviv, employing two or three workers, producing just for the local market. Times were hard; Roy, then a teenager, tried to help her father as much as possible, coming up with new ideas for lingerie, urging him to produce models in bright colours, unheard of in those days. "The market was so small that in order to compete, we had to bring out new designs every couple of weeks," she recalls.

When, many years later, she decided the time had come to branch out from the lingerie line if Rikma was to develop exports, father Shlomo Hananel gave her his full approval at the start of the new venture. Today he plays a less active part in the business. Roy's brother, Yitzhak Hananel, is now the company's efficient business director; the combined management and design talents of this brother and sister team complement each other ideally. Anyone who has had dealings with Rikma will testify to the unusually good atmosphere and working relationships within the company.

Last week, a very happy celebration took place at the Rikma factory, with the opening of the new showroom and offices and expansion of the production area; 800 square metres of space have now been added to an investment of some 11,500,000. Father Shlomo Hananel was a proud onlooker as guests assembled for a brief opening ceremony and fashion parade in the new showroom, the design of which — the result of close collaboration between Roy Ben Joseph and Zlora Shimshi — is very much in the

Empire line dress with romantic look has closely fitting, scoop necked bodice and long puff sleeves with narrow stripes in bold red, blue and yellow colouring, exactly repeated in the wide stripes of the skirt. Narrow band under the bust has blue Hebron glass medallion at centre front — a characteristic Rikma accessory. (Peter Herweg photos)

explains Yitzhak Hananel, promising that the situation is now changing. With increased production ahead shops throughout the country will now be stocking Rikma models. Some of them, incidentally, are true museum pieces. The New York Metropolitan Museum of Art recently opened a new fashion centre, having decided that fashion belongs within the category of decorative art and should have a place in a modern museum. Among the models on show is Rikma's "Salma": a long striped robe, zip-fronted, with an unusually shaped hood and Hebron glass medallion trim. The gown, designed by Roy Ben Joseph five years ago, on which repeat orders have been taken ever since — is now firmly categorized as a "modern classic" — and, moreover, 100% "Made in Israel" by a company of which the textile industry may well be proud.

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ISRAEL PALDI: "In the Bowels" (1969-70).

Israel Paldi: genre abstraction, fantasy

By Reuven Berman

ISRAEL PALDI will be 80 this year. He is not only still active but is deep in what seems to be the richest mine of his 50-year-long career: his world of homely but engaging and imaginary creatures. More than half of the 107-work retrospective exhibition, which opened last week at the Tel Aviv Museum's Helena Rubinstein Pavilion, is devoted to this part of his oeuvre. Though the exhibition leans too heavily on the period dating roughly from 1960 and the first appearance of the "Creatures" to be a truly balanced and definitive retrospective survey, enough examples and achievements are included to provide at least the rough outlines of an artistic profile.

The 1920's are largely what might be called Paldi's "Palestinian" Period. Here we see strongly formalized descriptions of landscapes and genre scenes dealing with the Arab milieu, apparently inspired by expressionist but emotionally placid and conceptually romantic. During the same decade Paldi inaugurated his long-lasting relationship with Parisian painting (his first reaction was to destroy many of his previous works) that led to softer more mellow qualities and which apparently, until the middle 1930's, effectively muffled his creative individuality.

"Carpet," dated 1930-40, is the show's first earliest collage: bits of rumpled material worked into the pigment as a texture. Another momentous event of the 1930's can be seen in the startling image and technique of "Shoshanka" (1936-38), in which Paldi suddenly switches to an almost savage characterization of the grinning face, that also owes a debt to children's art. The same work incorporates hemp for hair, buttons

for eyes and a brilliant, hilarious stylization of the breasts. However, "Shoshanka" does not seem to have had offspring until the "Creatures" that began to appear 20 years later. In the interim came total abstractions. The earlier of these were collages, sometimes of filmy lacy stuff used as a soft grid over patches and textures. Next to one of these, done in 1940-50, is a work from 1964, done without collage, in which the linear element has moved from a hovering off-surface position into the painting itself. Other abstractions are painted reliefs. Most are linear, some are carved and intricate and suggest great depth. All possess a primordial, mysterious quality.

Fantastic beings

The switch to fantastic beings and animals is abrupt. One might almost describe their place in the compositions as "abrupt." They appear generally on brown or grey backgrounds used as a theatre director might use a simple dark backdrop to set a mood and to accentuate the costumed spotlighted characters as they move about the stage. Freakish animated relatives of wild boar and hippos, impossible birds and insects, are masterfully put together from a varied assortment of lurid cloth remnants, shells and string, often combined with some very fine painting. Here, exhibited here in recent years, Paldi's obsessive fantasies come the closest to cutting through logic and aesthetics to vibrant automatist imitations — without that seeming a carnage of seeming to spring — alive — straight from a deep strata of subliminal experience where humour is not unknown.

GALLERY GUIDE

JERUSALEM

Israel Museum
FLORENHEIMER COLLECTION — of old and modern masters: Recent graphic acquisitions, including the library in Jerusalem: Portraits (Library Gallery); Puppets, Toys and Children's Work (Youth Wing). Old masters from the Museum's collection.

LUDDWIG JONAS — (1887-1943) — Memorial show of oils, watercolours and drawings by outstanding German and Dutch artists who were in medicine to study under Louis Corchia and who was admitted to the Prussian Academy in 1928 at the invitation of Liebermann. A post-impressionist who was a fine caricaturist, friend of Kirchner, Steinhardt, Mare, Noido, Ernst and others; he had contact with "Die Brücke" and the Bauhaus but remained largely a landscape painter. Jonas broke with Europe when he came to this country in 1938 but was subsequently dogged with falling health. As it is, his work is still to be found in many European museums. Two of the watercolour landscapes on show here, particularly the fishing port of Cassis (19), beautifully composed in airy but colourful washes. There is also a remarkable watercolor self-portrait painted in his last days (11). The face, like that of most of his work, reflects a calm serenity. (Nora Gallery, M.I.)

BEITTE AMIE — Rather opaque oils of formalizations of the female figure, but treated in a clinging as the colour. The only variation in a trick of using paint and turps as a thick ground wash, wiping out some washes and then overpainting the accents. The artist settles for effects of form and texture, rather than the intricacies of painting. Her most serious effort at composition is to be found in a more competent display (Ezra Gallery, M.I.)

ISRAEL HADANY — New works and studies by Jerusalem's best young sculptor. Hadany will represent Israel at the Venice Biennale, Venice, 1970. His work is a blend of abstract and figurative forms, often in a primitive, almost childlike style. He has a strong sense of form and space, and his work is characterized by a sense of rhythm and movement. (M.I.)

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show two years ago: expressionistic, highly imaginative interpretations and reorganizations of historical and landscape. The colour is dominated by these canvases in both the dot and brush handling and the way a few of the painting forms, such as rolling a window frame, a wall, are emphasized against others to strengthen structure and mass. The artist adapting to minimalist ideas which proves that, (tel Aviv Museum, 3rd Floor, 1969). ZITA WEISS — Paintings by Haifa artist, (Galleria, Tel Aviv). JULIETTE AYIEBI — Oil paintings. (220 Gallery, 220 Ben Yehuda). TILL Feb. 27.

GERSHON HIRSHMAN — Paintings. (M.I.) HATAM Museum. 31. 8:45-AM — Illustrative paintings including biblical and genre scenes. (Tel Aviv Museum, 3rd Floor, 1969).

CLARA SHIMZON — First independent show of expressionistic paintings by artist who was born in U.S.S.R. in 1922 and graduated from the Tel Aviv Art Institute in 1959. Themes are figures and landscapes. The compositions are somewhat disorganized though they project energy and power. The figures are most possibly because of the continuity of body and limbs has a more accessible structure. The landscape is integrated into its background, the background is the subject matter which hardly varies from one participant to another, all the more because of the subject matter should plentiful female nudes under trees, and a faint odour throughout of the studio. The artist's sweeping sky follows the roof lines of the city which she looks back. The symbols are: "Heart" and "Brain," the second being a decorative formed out of four nudes. The two parallel lines "Heart" and "Brain," the second being a decorative formed out of four nudes. The two parallel lines "Heart" and "Brain," the second being a decorative formed out of four nudes. (Tel Aviv Museum, 3rd Floor, 1969).

SHAVIT-BENTWICH — Prominent preliminary successes in fusing the hard-edge approach and local aesthetic and atmospheric qualities. (Old Jaffa, Old Jaffa Gallery, 59 Hovevei Zion). Opening Tues., 5 p.m.

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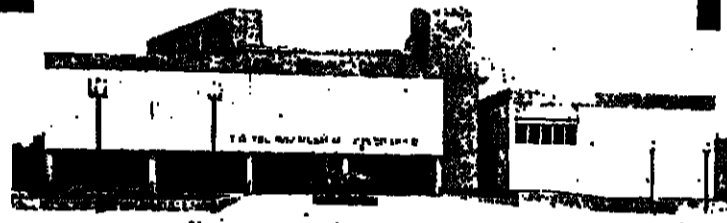
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EXHIBITION - Israel Paldi, (Vis. Hours: Sun-Thurs., 10-11, 4-7; Fri., 10-11; Sat., 6-10 p.m.)
Special guided tour (Heb.) in the Israel Paldi Exhibition: Mon., March 6 at 11.30 a.m.
SPECIAL EVENTS (Mally Kaufman Hall, 8.50 p.m.)
LECTURES: Wed., March 8, Micol Zmora-Cohen: Mozart, Brahms and Schoenberg (in coop. with the I.P.O. and the Tel. Aviv Municipality)
Thurs., March 9, Prof. Mario Napoli, Director of the Antiquities of the regions of Salerno, Avellino and Benevento: The Tomb of the Diver and the Discovery of Greek Painting in Italy (in Italian with slides). Entrance Free. Limited number of invitations at the Museum Box Office. The lecture is organized in coop. with the Instituto Italiano di Cultura.
FILM: Mon., March 6, "THE THEREM" (Yugoslavia - 1967). Director: Aleksandar Petrovic. With Al Raner, Bata Zivojinovic, U.S. Short Film: "Living Art" (Japan)
CONCERTS (in coop. with the Tel. Aviv Municipality)
Sat., March 4, Piano Recital: Ya'akov Walt (Bach, Beethoven, Chopin)
Tues., March 7, Solo Violin Recital: Geoffrey Michaels (Australia, U.S.). Works by Nielsen, Bach, Bartok, Ysaye, Reger, Paganini. Mr. Michaels in a prize-winner at the Tchaikovsky, Tchaud and Queen Elizabeth Competitions.
Tickets to all events available at the New Building. For concerts - also at "Union", 118 Rehov Dizengoff and Fromm's Music Supplies, 1 Rehov Brenner.
Entrance Fee: IL2 (the ticket allows entrance to both the New Building and the Helena Rubinstein Pavilion)

starting from the lobby or the Administration Building and at 8.30 a.m. from the Truman Research Institute at the Mount Scopus campus.
* **Orphan's Home of the Impressive modern building.** Free guided tours weekdays between 10-4. Sun. 10-4. Kiryat Moab, Tel. 52424.
* **New Israel Films** - Latest Israel films screened weekdays: 12 noon at Karen Hayesod Hall, Beit Giv'at, Agency Building, Jerusalem. Admission Free.
Jerusalem Biblical Zoo, Schneller Wood Special, Synagogue, Zion, Egged Bus Office, Central Bus Station, 2 p.m., Friday. Traditional Synagogue, Zion, Beit Giv'at, King David Hotel, 2 p.m., Friday.
Oneg Shabbat, Weekly Portion, Community Singing (in English) Hechal Shalom, 9 p.m. (admission free), Friday.
Van Leer's stunning new seven-story Foster Plan, hand-drawn from 1910 at individual photos, shows every step at 11.30 a.m. booklets everywhere.
Rockseller Museum - Lecture by Mr. Crystal M. Benzer, "Excavations at Be'er Sheva in Southern Jordan" (in English) under the auspices of Hebrew Univ. College and the Bright Institute of Archaeology, Sunday, March 5, 4 p.m.
* **TEL AVIV**
The Tel Aviv Museum, 8d. Shaul Hamelech, new exhibition, "The Gallows of Baghdad" by painter Abraham Rattner, New York to meet here years since the execution of Jews in Iraq (Haft Hall), Museum Collection: Impressionism, Post-Impressionism, and de Paris - Jaglom Hall, Israeli painting and sculpture - Meyerhoff Hall, Art and Science Hall 3. Hours: Sun., Mon., Wed., Thurs., 10-11, 4-7; Fri., 10-11, 4-7; Sat., 6-10 p.m. Free Guided Tours in English at 11.30 a.m. Helena Rubinstein Pavilion 4 and Tarsat, Israel Paldi, retrospective exhibition, paintings - collages - relief.
Museum Ha'aretz: Ramat Aviv, (1) Glass Museum; (2) Kadman Numismatic Museum; (3) Ceramics Museum; (4) Museum of Ethnography and Folklore; (5) Museum of Science and Technology; (6) The Quasile Excavation; Wed., 10-11, 4-7 p.m.; Sun., Mon., Tues., Thurs., 10 a.m.-1 p.m., 4-7 p.m.; Fri., 10 a.m.-1 p.m., 4-7 p.m.; Sat., 6-10 p.m. 39 Eder Street, Tel. 521214.
Museum for the History of Tel Aviv: (8) Alphabet Museum; Sun. through Thurs. - 9 a.m.-5 p.m., Fri. - 9 a.m.-1 p.m., Sat. - closed, 19 Shalom, Yaffo; (9) Museum of Antiquities of Tel Aviv-Yaffo; Sun., Mon., Tues. 10 a.m.-1 p.m., 4-7 p.m.
* **Conducted Tours** - *Tel Aviv University
Free conducted tours in English of RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University - 10.30 a.m. Tel. 522222.
* **Transportation** - by public buses 2, 2A, 7, 80. Free transportation on Mondays and Wednesdays from the center, 10 a.m. - Tadmor, Sharon, Acadia, Yaffo, 10 a.m. - Sheraton, Hilton, Ramat Aviv, Sheraton, Dan, Park, Deborah, Amir Shalom, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Public Relations Dept. Bar-Ilan University: daily for free transportation, please call public relations Tel. 70746.
* **ORT Israel**: E. Stern's duty-free Jewellery. International guarantee, Government-approved.
ORT Israel: For visit, please contact: ORT Tel Aviv, Tel. 23876; ORT Haifa, Tel. 23877; ORT Netanya, Tel. 23878.
* **National Religious Women's Organization**: Miriam and Joseph Haiman's Women in Israel, 106 Ben Gvirol, Tel Aviv. Call-Tel Aviv, 444141, 76842; Jerusalem, 60202.
* **Meleket Espanol** - Pioneer Women's Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv, Hingardit 84-86 Rehov Anzorov, Tel. 23111; Jerusalem, Beit Bishava, Rehov Ezer Hamodai, Katamon, Tel. 31215; Bath Community Center, 1 Rehov Zehavi, Kiryat Bishar, Tel. 52554.
* **Miriam Women's Organizations of America and Canada**, 10-12 Rehov Dov Shilo, Tel Aviv, call Tel. 22007, 22008; Jerusalem, 22108; Haifa, 4282; BeerSheva, 3171.
* **Wigo Club**, 118 Rehov Hayarkon, Tel. 32329, 2 a.m.-2 p.m.
* **Hadasah Club**, 80 Rehov Hayarkon, Tel. 50039.
* **Restaurant At The Top** Beit America, 23 Ederot Shaul Hamelech, Tel. 20000. Business Lunches, private rooms. Open all week, including Saturday for lunch and supper. Parking.
* **Hadasah Club**, 80 Rehov Hayarkon, Tel. 50039, Sun., Mon., Wed., Thurs., 10 a.m.-4 p.m.
* **HAIFA**
* **Exhibitions**: Artists House, 24 U.N.O. Ave. Memorial exhibition by Joseph Dvorkin, oil, watercolours and ceramics, and gallery collection, open daily 10 a.m.-7 p.m., except Friday, Sat. 10 a.m.-2 p.m.
* **Goldman Art Gallery**, 55 St. Margaret, exhibition of oil paintings by Emma Ben Day, opening tomorrow, Sat. 6 p.m. open daily: 10-11, 4-7, 8-10, Sat. 11-1, 2-5 p.m.
* **Hadasah Club**, Youth Aliyah (209 Rehov Hamagazin, Tel. 4261, 4262).
* **Wolman Exhibition of Sciences**, conducted tours, Sun. to Thurs. 11 a.m. and 2 p.m.; Fri., 10.30 a.m. only; starting from the lobby of the Charles Orlow International House.
SATURDAY - JERUSALEM
Organ Music by FRIM REGER over 80 Sunday at 11.30 a.m. Y.M.C.A. Auditorium, 118 Rehov Hayarkon, Tel. 34449. Melave Malka, 8.30 p.m. at Hechal Shalom, 88 Rehov King George.
* **Public Welcome** - Exhibitions, come along and dance alone - at 9 p.m. at the L.O.C.Y. 12a Rehov Burek Rehov.

Deutsche Botschaft Kulturzentrum

DR. HEINZ STEINBERG will lecture on

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About the sociology of the book

Thursday March 9, 1972 8.30 p.m.

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INTERNATIONAL FOLK FESTIVAL

Monday, March 6, 1972 at 9 p.m.



SHAVIT THEATRE, HAIFA

Tickets available at Garber Agency and at the evening box office.

BEIT HILLEL and Absorption Centre of HAIFA UNIVERSITY.

CAFE ESPRESSO

The well-known in the centre of Jerusalem is for sale due to health reasons.

For particulars write to "Cafe," P.O.B. 7855, Jerusalem.

CHAMBER MUSIC SOCIETY
Saturday, March 4, 1972 at 8.30 p.m.
THE TEL AVIV QUARTET
(Taub, Boyko, Benyamini, Wiesal)
PROGRAMME:
Mozart: String Quartet in D major K. 575
Reger: String Quartet in C minor Op. 51 No. 1
Mendelssohn: String Quartet in E minor Op. 44 No. 2
A limited number of single tickets at the box office on the evening of the concert.

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SIMULTANEOUS TRANSLATION OF PLAYS
BY SPECIALLY TRAINED ACTORS
THE HABIMAH THEATRE
The Gypsies of Jaffa
Sat., March 4, at 8.30 p.m. • Sat., March 18, at 8.30 p.m.
Tickets at hotels and the theatre box office
Telephone Rental desk in the foyer of the theatre on the evening of performance.

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the israel museum, jerusalem
THIS WEEK AT THE MUSEUM
Sunday, March 5, 1972 8 p.m.
CONCERT OF CHAMBER MUSIC
The "Yuvall Trio" (U. Planka—violin, S. Heled—cello, Y. Zak—piano) and the "Early Music Quintet" (El. Thormer—oboe, S. Tishar—baroque recorder, U. Planka—violin, S. Heled—cello, E. Neumarck—harpsichord) in works by Boris morlier, Natra, Ehrlich, Telmann, Fasch, Ravel. Tickets: members IL5.; non-members IL 6.50 at theatre and on evening of concert at the Museum.
Tuesday, March 7, 1972 4.30 p.m.
GALLERY TALK (Heb.) at Rockefeller "Art and Finds from the Omayyad Period" - Mr. Abraham Eitan
Tuesday, March 7, 1972 8 and 8.30 p.m.
ART FILM OLUB
"Secret Ceremony" (Great Britain, 1966). With Mia Farrow, Elizabeth Taylor, Robert Mitchum. Directed by Joseph Losey. Short film: "Slow Down" (Israel) by Abraham Hefner
Please buy tickets in advance. Tuesdays: sale to members only.
Wednesday, March 8, 1972 8.30 p.m.
THIRD LECTURE (Heb., with slides) in the series: "Ancient cities in Eretz-Israel" - "Hebron and Shechem - Geographical Aspects." Prof Yehuda Karmon. Tickets: members IL-
Thursday, March 9, 1972 4 p.m.
YOUTH WING FILM OLUB
"Zebra in the Kitchen" - the love of freedom of a village boy and animals in a zoo.
Tickets: members IL-1.
Recommended for children aged 8-12
EXHIBITIONS
The Floerhauser Collection (Goldmann-Schwartz Hall)
Jean Arp in Jerusalem (Goldmann-Schwartz Hall)
New Acquisitions in Graphics (Cohen Hall)
Artists' Portraits (Library Hall)
Old Master Paintings from the Museum's Collection. (Speritus Hall)
Puppets, Toys and Children's Work (Youth Wing)
SPECIAL EXHIBIT
Rehov: Portrait of Mme. Paulin, gift of Orden Phipps
SPECIAL EXHIBIT at Rockefeller
Silver treasure of the 8th century B.C.E.
Monday 2.30 p.m. (Rockefeller) - mixed classes in painting for Jewish and Arab girls aged 8-12. Registration at Youth Wing (Tel. 38281).

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Habimah
Premieres **STREPPENU**
Tel Aviv, Large Hall, Sat., March 4, 8.30
Thurs., March 9, 8.30
Sat., March 11, 8.30
Premieres **HOME**
Tel Aviv, Small Hall, Wed., March 8, 8.30
Thurs., March 9, 8.30
Sat., March 11, 8.30
THE GYPSIES OF JAFFA
Tel Aviv, Large Hall, Sat., March 4, 8.30
Thurs., March 16, 8.30
HEROD AND MIRIAM
Tel Aviv, Large Hall, Wed., March 15, 8.30
THE INDEPENDENCE NIGHT OF ISRAELI SHEFI
Tel Aviv, Small Hall, Sat., March 4, 8.30
Sun., March 5, 8.30
RELATIVELY SPEAKING
Tel Aviv, Small Hall, Mon., March 6, 8.30
Tues., March 7, 8.30

django
PRESENTS
"COLLAGE"
An evening of theatrical entertainment in English written and directed by **YVE BRANDENBERG**
Wednesday, March 8, 8.30 p.m.
Thursday, March 9, 8.30 p.m.
Saturday, March 11, 8.30 p.m.
Admission: IL5.00 Students: IL4.00
Dinner and snacks before and after the concert
Tickets available at DJANGO, 24 Jaffa Road, corner Rehov Harpaz, Agat, Jerusalem, Tel. 222408.

